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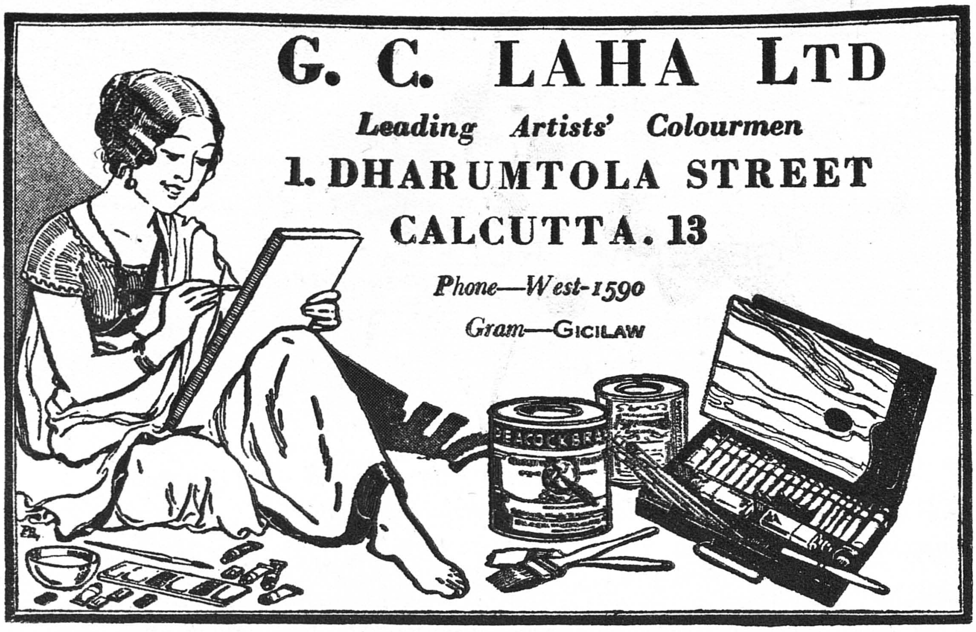

PAINTS, VARNISHES, ENAMELS, BRUSHES ETC

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PORTRAIT OF NUR JAHAN.

A RARE MOGHUL PORTRAIT

BY

O. C. GANGOLY

NO very striking accession to the data for the study of Moghul Painting has been available to students, after the Sotheby Sale in London on the 7th February 1949. In the realm of portraiture very little new material has since come to light except some minor items in some private collections in India. In view of the paucity of new finds special interest attaches to a very rare portrait of a Moghul Princess of great charm and power of characterization, which we are able to reproduce in the Frontispiece—from a private collection.

The general problem of the authenticity of the feminine portraits of the Moghul school is set forth in an article with seventeen illustrations published by the writer in "Rupam" (January-April 1928.) It was at one time believed that owing to the strict *Purdah* observed in the Moghul harem—it was impossible to obtain actual or authenticated likenesses of the beauties of Moghul seraglio. It has been often asserted that the portraits of women left by the painters of the Moghul School, many of them striking masterpieces of their kind, are not the record of actual likenesses having regard to the testimony of the records of European travellers, chiefly Bernier and Manucci. The most relevant testimony is the remark of Bernier: "Truly it is with difficulty that these ladies can be approached and they are almost inaccessible to the sight of man" (Travels in the Moghul Empire, 1891, p. 373). It has also been pointed out that "even when the princes and emperors retired into the *zenanas*—the apartment reserved for the ladies—they were not accompanied by any male retainers but were carried by eunuchs and even women servants on *Takht-i-rawans* (lit., travelling throne) a moveable seat, carried somwhat like sedan chairs,—typically illustrated

in a significant miniature (fig. 1)," cited in the writer's article referred to above. Even when male doctors were summoned to attend on ailing princesses or queens in the harem—they were only permitted to enter the closely guarded seraglios with their eyes bandaged so as to prevent any chance of setting their eyes on the inmates of the inner apartments and even the faces and most parts of the persons of the ailing patients were inaccesible to the visiting physicians.

The testimony of Niccolas Manucci, the Venetian traveller, based on actual experience and personal observation, is very pertinent to the question of the so-called authenticity of the feminine portraits. This traveller has remarked : "I wonder, when I find someone writing in Europe (a covert allusion to Bernier), that he managed one day to get near enough to see a woman servant whisking away the flies from Roshanara Begam, which is an impossibility. For the princesses and nobles' wives are shut up in such a manner that they cannot be seen although they can observe the passers-by" ("Storia Do Mogor", Irvine's Edition, Vol. II pp. 72,73). "They seemed so many ghosts or spirits of the abyss, you could not tell if they were handsome or ugly, old or young, men or women ; for, let alone the face, you could not see even the lips of their toes" (Ibid, Vol. II, p. 72, note 4). This assertion is amply corroborated by pictorial evidences, particularly, by the miniature depicting a *urdu-begi*, or woman superintendent of a harem camp, represented in a miniature reproduced in Irvine's edition, Plate XLIII, Vol. IV, depicting a woman riding on a horse with her whole body covered by a cloak of flowered patterns, from head to foot. As to the possibility of obtaining likenesses of queens and princesses, the testimony of Manucci is quite explicit : "I do not bring forward any portrait of queens, any princesses, for it is impossible to see them thanks to their being concealed. If any one has produced such portraits, they should not be accepted, being only the likenesses of concubines and dancing girls etc., which have been drawn according to the artists' fancy" (Irvine, Vol. I, Introduction, p. liv). Armed with these apparently reliable,

evidences, scholars have been able to argue that the feminine portraits of the Moghul School are imaginary versions rather than actual records. As Dr. Coomaraswamy has remarked : "In a society where the power of woman is great, but where she is rather a guarded flame than one beheld of all eyes, it is natural that the portraits of women should be more idealised, less actual delineations of the outwards aspect of the face, than that is the case with those of men. It must sometimes have been the case that the artist had never seen, or scarcely seen, the subject of his portrait, nor would it have accorded with good taste to multiply the likenesses of noble ladies and make all men familiar with their hidden beauty. The conditions were thus favourable to the production of an ideal type". As pointed out by the writer in the article cited above, "Some exceptions may have happened in the cases of princesses of outstanding personalities like Nur Jahan, the "Light of the World" who is said to have appeared in public. It is stated, that on occasions, she used to present herself before her subjects at the *Jharka* (balcony) in the manner and following the custom of the Moghul emperors". In this connection, the remarks of Percy Brown are worth quoting : "Fancy portraits professing to be Nur Jahan shooting at birds and animals are seen in some collections, but none of these bear any real evidence of being authentic representations of the scenes they are intended to depict. Until therefore more substantial proofs are forthcoming that the artists were allowed to make direct studies of the ladies of Indian households, Manucci's statement may be accepted as a fairly accurate description of the condition of female portraiture under the Moghuls" (*Indian Paintings under the Moghuls,* Oxford, 1924, p. 158).

The bottom of all these arguments has been taken away by the evidences cited by the present writer establishing the fact that there were lady artists working in the Moghul harems, who must have actually drawn authentic likenesses of Moghul Empresses and princesses. In view of this new and startling evidences, it is quite probable that some at least of the women portraits of the Moghul School must have been authentic likenesses. Of Nur Jahan and

Zebunnessa—several portraits have been cited, generally linked up on the basis of identity of facial features. Two of the apparently authentic portraits of Nur Jahan have been cited by the writer in his article, frequently quoted above. One of these is a finished portrait formerly in the collection of Messrs. Luzac & Co.

It is claimed that the portrait reproduced as Frontispiece to this number is a hither-to unknown portrait of Nur Jahan. Apart from peculiarities of drapery and jewels the features of the face in the typical profile with an aquiline nose have more than accidental similarity with some of the known portraits of the empress. For want of an adequate number of illustrations it is impossible to demonstrate beyond all reasonable doubts that our new portrait is an authentic effigy of the great empress.

But apart from the question of authenticity and identity there is no doubt our miniature is in many ways an unique specimen of a Moghul Portrait of great charm and distinction. Though conforming to many of the conventions of Moghul portraiture, such as the profile view, the window setting, with the screen rolled up at the top, the *hena* painted hand, and other details—the portrait offers some individual features. In lively and sensitive posing with the right hand delicately resting on the railing, and the left hand in a beautiful *mudra*, but not carrying the inevitable rose flower—there is a shy loveliness in the posture derived from the realism of an actual sitting. But the most outstanding quality of the portrait is the magnificent but delicate treatment and rendering of the hair, minutely represented by separate and distinct lines produced by the well known "one-hair-brush" (*ik-val-qualam*), of the Moghul Masters. This treatment of the hair in delicate gradations provides an effective foil to the glowing complexion setting off and emphasizing the rich colour of the skin by a skilful contrast recalling the poetic rhetoric of Indian convention which repeatedly refers to the contrasted beauty of woman's tresses and complexions—through the simile of the' 'Lightening on the lap of the clouds". The reticent restraint on the beautiful

eye-brow, drawn at a lovely angle, also sets off the beauty of the face with singular effect without undue emphasis. The turban very carefully drawn is also a remarkable feature of the portrait, except that the plume over the airgette is some-what lost in the deep green background. The apparent nudity of the bust is due to the thin fine bodice made of diaphanous Dacca Muslin which is said to have been the special favourite of Nur Jahan. The unfortunate foible of the piece is the introduction of two tops of cypress trees to emphasize the curves of the face and the bust which cannot give us a glimpse of the palace unless the trees could be explained as a glimpse of a palace garden.

In many ways this rare miniature portrait adds a new gem to a comparatively small group of feminine Moghul portraits and as such will be. acclaimed by all lovers and connoisseurs of Moghul Paintings. It certainly deserves a place in our National Gallery.*

* Identifying inscripitions on Moghul Miniatures are not always reliable evidences for authentic ascriptions, very often added by later hands. Many of the Moghul Portraits bear genuine contemporary inscriptions. In the present case the superscription in thick Persian characters—"Nur Jahan" appears to be an authentic record identifying the subject.

For research workers it may be useful to cite references to other known portraits of Nur Jahan, in various collections :—

(1) Tagore collection, now in Ahmedabad; (2) Bodelian Library, Oxford; (3) Col. Hanna collection, now dispersed; (4) South Kensington Museum, London; (5) Sisodia collection, now dispersed.

NOTES ON SOME RAJASTHANI AND PAHARI PAINTINGS

BY

NANALAL C. MEHTA

We are still at the beginning of our studies of the rich and varied art of Rajasthan with its numerous local centres with their individual and colourful peculiarities. Thousands of pictures were painted during the 17th and 18th centuries, depicting the ancient epics, the Bhagawat, and above all, Krishna Lila in all its forms, the seasons and the musical modes.

Here are three quite typical pictures—most probably from Jaipur. They are all remarkable for the painting of the back-ground landscape. The plantain, the mango and the palms are drawn with considerable virtuosity and mastery of colour. It is in fact noteworthy that these Rajasthani artists—some of whom doubtless worked in the hill-states of the Western Himalayas, show a great deal of imagination and intimate knowledge of trees and words, which would be unusual even for the Himalayan artists in daily contact with the lovely forests of their homelands. This is reminiscent of the art of Iran, for Iran and Rajasthan are mostly bleak, barren and dry, and perhaps for that very reason the imagination of the artist soared in the delineation of cool and flower-scented bowers and pleasances with trees and creepers laden with bloom. In the matter of colour the results were outstanding. There was none of the exhuberance or sheer splendour of the Mughal miniatures with their magnificent borders and illuminated panels of superb penmanship. The Rajasthani artist was stirred by the colour and poetry of his theme and he was content with simple mounts—mostly bright red, and indifferently written verses culled from ancient Sanskrit texts or contemporary Hindi poetry. But there was tenseness, a sense of expectation, of something significant about these small pictures; there was the same

ardour and lyrical quality as in the poems, which were rendered and transfigured into glowing images, alive and colourful.

One of the pictures, Plate No. 1 —perhaps the earliest in time, is entitled *Rag Malar*—the melody associated with the monsoon. The figures of the four-faced Brahma in the upper left hand corner and of the elegant individual with a long bow perched in the branches of the mango-tree are noteworthy. While the architecture is typical of Rajputana, the hexagonal water basin with a tapering jet of fountain issuing from the centre and the representation of conventional flowers on the balcony walls seem to be redolent of the magnificent buildings in Agra. Judging from the costumes, the use of the ear-rings and the shading of the *angarkha* round the armpits of Krishna, the picture might well belong to the latter part of the reign of Jahangir or the earlier days of Shahjahan.

Plate No. 2. This picture may well be compared with another from the Hills of the Western Himalayas. This latter also deals with the advent of the rains, for the cranes are in flight and the skies are overcast and rent with streaks of lightning forks. Rama and Sita are ensconced in a cave. The setting, as would befit the landscape of the Himalayas, is more gorgeous, the trees are more stately, and the stream flowing amidst the low lying hills is full of white lotus blooms. The whole scene is more poetically rendered in the Pahari painting, particularly the figures of Sita clad in a skirt of plaited leaves and wearing locks of matted hair and garlands of sylvan flowers round the neck. Rama is fanning her with a lotus leaf. Just over the roof of the cave is perched a peacock. While the Jaipur picture is more formal and accomplished, the Pahari painting appears vibrant with life and palpitating with colour. There is peace even amidst the din and distraction of the surrounding environment. Compared to the Rajasthani pictures the colours of the Pahari paintings seem sometimes modest and subdued.

Plate No. 3 deals with an episode from the life of Krishna. The picture is in two parts—a lady messenger brings a message to Krishna from his beloved and the passionate embrace in the lower portion of the picture is a sequel to the scene painted above. The woodlands, the stream with its spray of flowers and the sporting cranes are beautifully rendered.

Plate No. 4 also from Jaipur deals with a similar theme. The rendering of the landscape is more formal; bees are fluttering in the background attracted by the perfume of the flowers and the garlands hung on the arches. In all these Rajasthani pictures one gets an impression of a formal and conventional life, rich but limited within its own pattern. There are indications of the close relationship with the imperial court at Agra and Delhi and also of an unbroken continuity of the traditions of the past. The technique and the treatment are more effected than the choice of the subject-matter. It is only when this art comes into contact with the freer atmosphere and pure breezes of the Himalayan uplands that it is able to shake off the shackles of conventionality and princely propriety.

It seems that during the 17th and 18th centuries every important principality in Rajasthan had a local school of its own and a considerable output of pictures on paper and no cloth was produced. Mural decoration was common enough amongst the people at all levels and these paintings permeated every phase of life. People painted, and paint to this day, long curtains measuring as much as 20 feet to 24 feet by 6 to 7 feet depicting episodes of some bygone age of valour and adventure, to which people danced, as they do today. Painting like music was then an integral part in the life of the people ; it gave colour, movement and expression to the unspoken thoughts and aspirations of the multitude. The art centres of Rajputana and of Bundelkhand—particularly Datia and Orchha appear to have flourished most, almost right

Plate No. 1. "Rag-Malar"

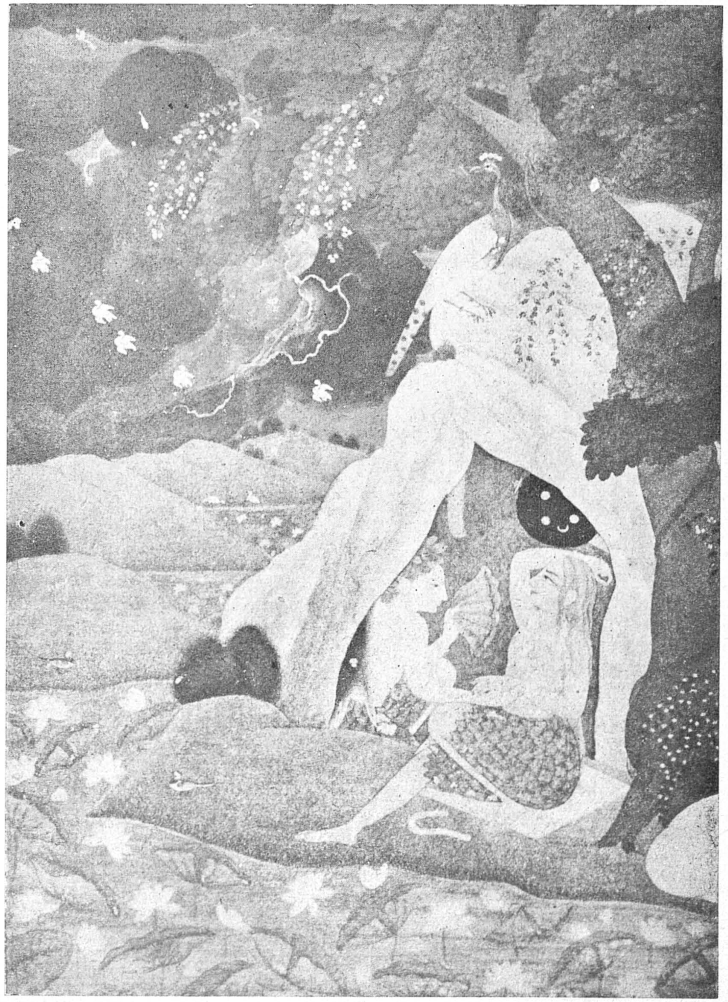

Plate No. 2. Rama and Sita

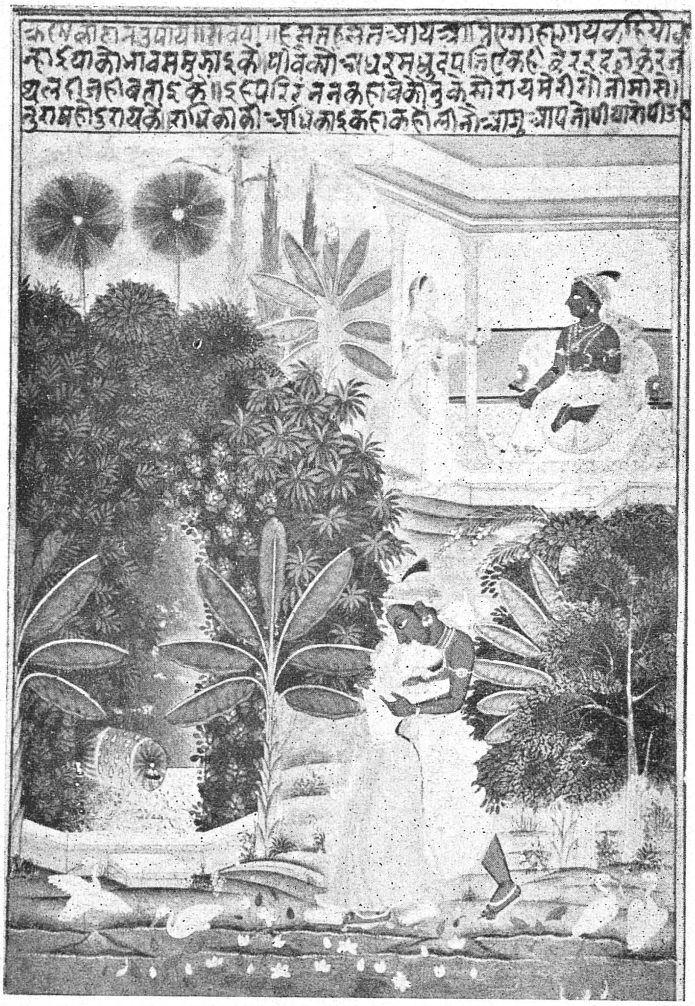

Plate No. 3. An episode from the life of Krishna

till the end of the 18th century and from the available evidence it would seem that the migration of artists between one centre and the other was frequent. At the time when paper was comparatively rare, it is remarkable how such vast output of good painting came to be produced. It was a veritable renaissance of aesthetic activity in art and letters during the 17th and the 18th centuries and yet this revival does not seem to have inspired architecture and sculpture to the same extent as poetry and painting.

Plate No. 5 shows the great Shiva, the Lord of the mountains wearing the necklace of skulls and bearing a hooded cobra coiled round his arm. Gauri seems to be smearing the forehead of her Lord with some paste and an attendant is carrying a chaplet of lotus blooms. The scene is laid in some mountainous cavern and the whole treatment is elemental, direct and even grim. This is a picture perhaps of Basholi—one of the most vital and original of all the schools of Western Himalayas. What peculiar cultural conditions were responsible for the strikingly original modes and manners of Basholi pictures, it is difficult to say. For the time being it is necessary to classify the material available of all these numerous schools in Rajasthan and in the Western Himalayas and study them as the vital expression of an epoch, related not so much to the patronage of the local princes as to the deep cultural urge of the artists and the people themselves.

Plate No. 6 perhaps belongs to Kullu—the most inaccessible of all the hills, having characteristics of its own. The output of pictures that came into existence during the brief period of the Kullu princes was relatively small. The racial type depicted in these Kullu pictures and also the costume and the landscape are different from those common in Chamba, Mandi and Kangra. The individual figure is usually smaller in stature ; the landscape somewhat bare ; while the costumes are simple. This particular picture

is however one of the most sophisticated and also more accomplished than the common run—of what are known as Kullu pictures. But then Kullu is only 40 miles from Mandi and has always been in the closest touch with the happenings in the neighbouring states of Mandi, and was inspired and even dominated by the art of its more prosperous and powerful neighbours,—the rulers of Kangra. The principal characters in this picture are treated with considerable charm and elegance. Both the figures are rendered skillfully and with an impressive sense of poetry. There is a certain lyrical quality in the posture of the feminine figure with her patterned skirt, heavy anklets and the simple scarf wrapped round the body. She seems to be offering a sheaf of leaves to the princely figure, elaborately dressed, wearing flowers—fox gloves in the turban. The princely type seems to indicate a portrait. It may have been painted in the closing years of the 18th century.

It should be added that there is evidence to show that Rajasthani painters, particularly from Jaipur were commissioned till almost the end of the 19th century to do pictorial work in the court of the princes in the hill states. For instance, in the small town of Arki, a beautiful little township, 21 miles from Simla, an entire pavilion has been painted by the Jaipur artists and luckily most of the pictures are still in good condition and in some cases the names of the painters are inscribed on the walls. One of the smaller rooms in the Raja's palace is also painted and the date is given when the Jaipur artists finished the building in the middle of the 19th century. Some of the scenes depicted on the walls are peculiar, for they represent the ports of London and Goa, some scenes from China and quite a good number of panels are given to the representation of European life as known to or imagined by these artists. The rest of the scenes are however occupied with the themes of the *Krishna Leela* and the *Ragamalas*. It would be useful if these paintings like those in the Bilaspur Darbar hall were adequately photographed before they disappear. In fact the amount of painting still surviving on the walls of the

Plate No. 4. Another episode from the life of Krishna

Plate No. 5. The great Shiva

Plate No. 6.

modest looking buildings of the Himalayan hill states is quite substantial. But it is destined to perish soon, because the rulers have not now the same interest in maintaining these places as before. The position is even more serious as regards Bilaspur, for within the next ten years the whole of the town will be submerged on the completion of the Bhakra and Nangal dams and the sculptural and the the pictorial remains of this pretty town on the Satlej will disappear in the oblivion of history. The tradition of depositing effigies of the dead in a temple or at the confluence of the rivers seems to have been continued in Bilaspur as in Mandi up to the present day. This is a tradition which has had far-reaching influences in the history of Indian culture as it migrated to South-east Asia.

GARHWAL SCHOOL OF PAINTING

(1658-1852)

BY

MUKANDI LAL, B.A. (Oxon), Bar-at-Law.

III

MOTIFF AND CHARACTERISTICS OF GARHWAL SCHOOL

The Garhwal School and Kangra School of painting are so much alike. If I had not been able to discover Mola Ram's name and his descriptive poems on a large number of pictures; and if his writings were not available; art historians and art critics would have included paintings of Garhwal School into Kangra School, as indeed was done until 1909, when I first showed specimens of Garhwal School to my Guru, Dr.A.K. Coomaraswamy, who is the first art critic and art historian to speak of " Garhwal School," which he did in his monumental work—Rajput Painting, in 1916. Besides my writing about Garhwal School in Rupam, Vishal-Bharat, Saraswati and other periodicals Mr. Guleria in the Rupam No. 2, April 1920, and Mr. Mehta in the Rupam No. 26, of April 1926 referred to Mola Ram, Manku and Chaitu as individual artists of Garhwal. A definite and categorical mention of the existence of Garhwal School was made by Mr. J. C. French, in 1931, in his book "Himalayan Art". and by Mr. Ajit Ghosh in his lectures on Pahari Schools of Rajput Painting.

Womanly beauty in Garhwal School

Garhwal School excells other Pahari Schools particularly in the treatment of women, who, in Garhwal paintings, are made beautiful, more charming, more slender and lovlier. There is more detail in ornaments; the drapery of women is often transparant; it is more illusive and more complicated and

prettier. To demonstrate and illustrate this particular gift of the artists of the Garhwal School I am reproducing five typical pictures,* three in colour, from my own collection, one from Tehri (Garhwal) Maharaja's collection and fifth from Boston Collection of Dr. A. K. Coomaraswamy.

Abhisarika Nayika (Woman-who-goes-to-meet-her-lover) Plate 18 was considered to be one of the finest specimens of Pahari School of Paintings. Therefore, it was selected to be exhibited in London Exhibition of Indian Art (1947-48). This Abhisarika Nayika is proceeding to meet her lover in a dark cloudy and stormy night. A prettier and more sensuous face, expressing such joyful expectation and passionate love, is hard to come across in any other miniature. On the forehead of this enchanting beauty is the *chandan tika*, a shaivite—sacred mark—which is to be found on the foreheads of women painted by Mola Ram and other Garhwal School artists. How beautifully her face and limbs are decorated with few elegant and pretty ornaments ! Her garments, particularly her meandering transparent *ghagra* (skirt) and flying *dupatta* is embracing her body like a creeper. They make such a beautiful composition, apart from the beautiful limbs they are adorning and covering. Mark her exquisite slender hands, tapering painted fingers like the tongues of snake, snake-like arms. Her long neck as that of a swan, resting on a short torso, which in its turn is resting on sculptural, conventional, hips and elephant-trunk-like thighs and legs. The torso is welded, as it were, by the waist-let (Kardhani) of gold and pearl beads. Last but not the least are her pretty Salemshahi shoes. This type of shoes were introduced into Srinagar-Garhwal by Prince Suleman Shikoh who came to Garhwal Court as a refugee in 1658 A. D.

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*Plate 18. Abhisarika-Nayika of my collection.
,, 19. Utkantha-Nayika of my collection.
,, 20. Krishna visiting Radha of my collection.
,, 21. Basak-saya Nayika, Tehri collection.
,, 22. Boston Museum of Dr. A. K. Coomaraswamy's collection.

and with whom the founders of the Garhwal School, Sham Das and Har Das came. "Salemshahi" shoes are made in Srinagar-Garhwal even now with locally tanned sabar of yellow colour; and are called *Salemshahi*.

The creator of this charming woman, Abhisarika Nayika (Plate 18), must have felt proud that he had decorated and beautified her person with so pretty ornaments. But the great Hindi poet Behari * thought otherwise and said :—

The ornaments were doormat (*Paydan*) for the feet of her admirers' eyes so that her bright beauty is not tarnished by the dust of the feet of the eyes of her admirers.

> *"Manhu bidhi tan-accha, chhabi swachha rakhibe kaj ;*
> *Drig-pag-ponchhan kaun, kare bhushan payandaj"***

In no language all over the world a poet has paid such a compliment to the beauty of a woman as Behari has done when he said :—Ornaments are doormats to wipe the feet of eyes, so that they do not tarnish the beauty of the woman by the dust on their feet, which might have gathered while eyes were roaming about in the search of beauty. The painter created a superb beauty and most elegant and pretty ornaments. But the poet has excelled the painter. One can hardly come across the combination of poetry and painting in one piece of art as in this creation of Garhwal School (Abhisarika Nayika, Plate 18).

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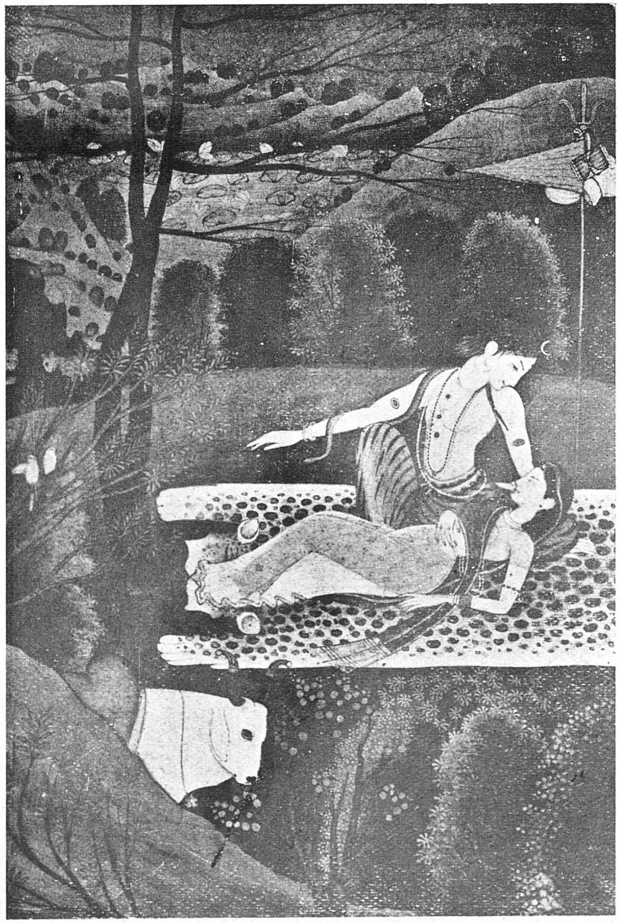
*Behari the foremost romantic poet was born in 1603 A. D. He died in 1663 A. D. He is considered the greatest Hindi poet even though only thing he composed or wrote are 700 couplets or dohas on various subjects connected with love and beauty. He was paid one gold mohar for each doha as and when he composed one, by his patron the Ruler of Jaipur, Maharaja Jay Singh. He must have written each verse according to the occasion, his experience and observations.

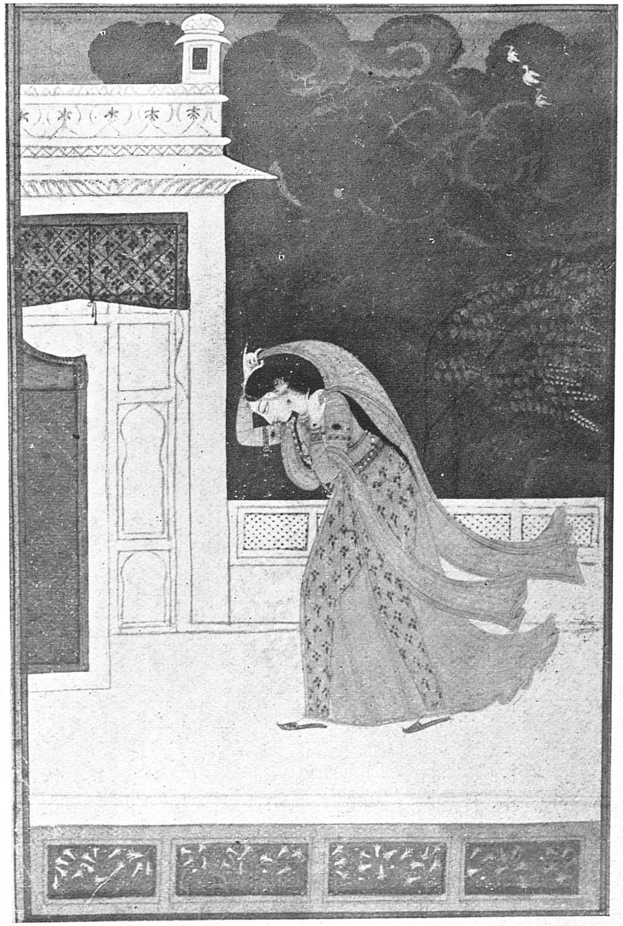
** Behari Ratnakar (Hindi) 413 page 169.

Plate 22.



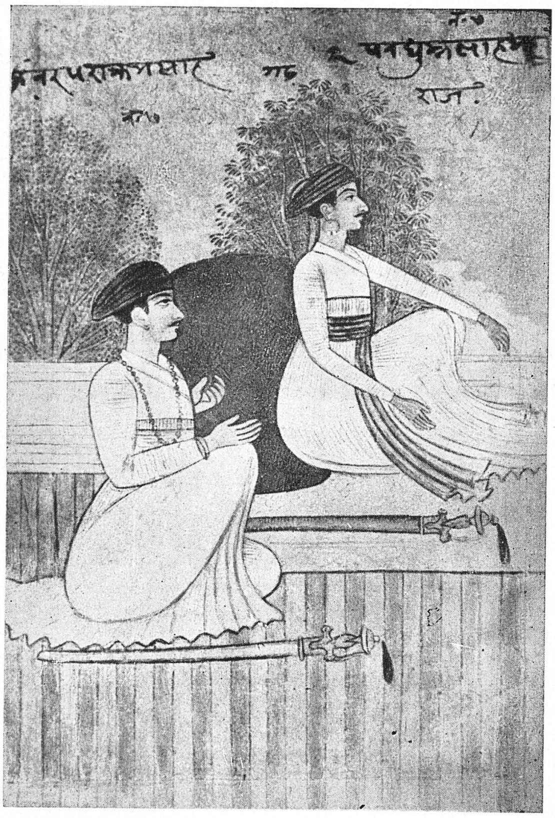
Mahadev-Parvati- by Mola Ram
(Garhwal School of Painting.)
Boston Museum.

Plate 18.



Abhisarika Nayika. (Garhwal School)
(Shri Mukandi Lal Collection)

Plate 24.



Maharaja Pradyuman Shah of Garhwal and his brother Kunwar Prakram Shah by Mola Ram.
(Maharaja of Tehri Collection.)

Pictures of women according to their characteristics, feelings, erotic sentiments and emotions as given in Nayika-bhed * are very common with Pahari School of Painters just as pictures of seasons and months and Rag Ragnis were most popular themes with the Rajasthani painters. Pahari artists drew their inspiration for painting lovely charming women (Nayikas) from the Hindi poets of seventeenth and eighteenth centuries, such as Kesho Das, Bihari, Dev, Moti Ram, Rahim, Raskhan and Nand Das etc. A descriptive poem of Nand Das** on Abhisarika describes the Abhisarika of Garhwal School (Plate 18) truthfully ; or one might say that this Abhisarika (Plate 18) is drawn after Nand Das's poem :—

Text

Kinhau hai singar nakh-sikh laun kurang-naini :
Angna anup angrag ang ghasikai.
Kanchanki beli-si akeli chali keli-bhaun ;
Kari kai manorath rasile rasikai.
Mand mand chori-si karan jat chand mukhi ;
Nand Das kothe ke samip gai lasikai.

Translation

The deer-eyed (kurang-naini, the woman whose eyes are as beautiful as that of a deer), Abhisarika has decorated herself from the toes of her feet to the hair of her head. She has applied fragrant paste of musk, saffron and camphor (angrag). She is like the creeper of gold. She is going alone to the abode of love (kelibhaun) with her mind made up to drink the nectar of love. Nand Das (poet) says this moon-faced (chand-mukhi) is walking so stealthily

* Women as Nayikas are classified into ten catagories by Hindi poets under Nayika-bhed. This classification is based on works Srangar-ras, eroticsm in sanskrit. 1. Abhisarika, 2. Utkanthita, 3. Basaksayya, 4. Swadhinpatika, 5. Prashit-patika, 6. Agat-patika, 7. Pravatsyapreyasi, 8. Virpralabdha, 9. Khandita, 10. Kalhantarita. These ten catagories are subdivided into further sub-classes. I am writting an Illustrated book on "Nayikas-in-Pictures and Poetry".

** Poet Nand Das was born about 1568 A. D. Exact date of his birth and death is unknown. Some writers say he was a brother of Tulsi Das. He wrote books on Krishna (Krishna Lila) just as Tulsi Das wrote on Ram (Ramayan).

like a thief to the house (of her lover).

Mola Ram also has described the Abhisarika in a verse he has written on the top of one of the eight Nayikas (Ashth-Nayikas) he painted and described. This complete set of Eight Nayikas (Ashth-Nayikas) is in the collection of Maharaja of Tehri Garhwal. Mola Ram's following description of Abhisarika is a pen-picture of the Abhisarika he painted :—

Text

Doha—Bin duti sandesh jyon, pritam ke grah jay;
Wah kama abhisarika, kavi jan dehi batay.

Sawaiya—Ghor ghan ghor chahun or nir ghok shabd bhari;
Bhay-kari nij deh na dikhati hai.
Musal jal-dhar yahan parat hai phawar;
Aru jhilli jhankar at damini jambhat hai;
Liptyo pag nag pat phathat hai;
Kantak main sujhat nahin tohi, bhum bhushan girat hai;
Kahat Mola Ram Khari bhutan ki bain,
Ari jogan kai bhogan tu nisankh chali jat hai.
Sambat 1867 (=1810 A. D.)
bhadrapad prabishth, 15.

Translation

"Poets call that (woman) Abhisarika who wants to reach (at night) her beloved's (house) even without being invited through a messenger (duti). All round deep clouds are making frightening sound. The night is so pitch dark that one cannot even see (ones own) body. It is raining dogs and cats. Lightening is flashing. Crickets are calling. Snake is encircling her ankle, to obstruct her way. Thorns are tearing her clothes. Her ornaments are falling on the ground. She cannot see the path. Mola Ram says this fearless woman inspite of all the obstacles is proceeding as if she were

a ghost or an ascetic (going to enjoy the fruits of her pursuit).* Sambat 1867 (A. D. 1810) beginning of the month of Bhadau (August) 15."

Another typical beauty created by the artists of Garhwal School is an exquisite miniature of Utkanthita Nayika in my collection (Plate 19). Mola Ram has described and characterised Utkanthita Nayika in a verse he has written on the top of another version of Utkanthita Nayika (which is in Tehri collection and is reproduced by me in my "Study of Mola Ram's Art and Life").**

I give below his text in his own words and also its English translation :—

Text

Doha—"Utkantha tako kahain, sodhe apno pran;
Kih karan aye nahin, priy sanket sthan.

Sawaiya—Kai dhaun mam prit pratit lahai;
Kai dhaun kachhu kahun saun krodh bhare.
Kai dhaun bratbasar ajibhayo;
Kai dhaun apne grah kaj karain.
Kavi Mola Ram ghatain ratain ghanshyam;
Kai dhaun wah deh biram pare.

Doha—Mathan kare man apna, sun samadh lagay;
Kai dhaun jogan jogko, ban men thari ay."

Sambat 1867 Sawan mase Krishna pakshe aditya basane shubham.

Translation

" That (woman-lover) is called Utkantha (anxiously-awaiting-for-the-beloved) who ponders or guesses in her mind the cause of the non arrival (of her beloved) at the appointed place

* This description is applicable word for word to the Abhisarika painted by Mola Ram which is in Tehri collection.

** Also reproduced in Vishal-Bharat of January 1928 with my article on "Rajput (Pahari) Painting and Mola Ram's place in it."

(rendezvous)—'Is he trying (testing) my love (for him); or is he angry; or is he fasting today; or is he busy in some work at home; or has he fallen ill.' Poet Mola Ram repeats (the name of) Ghanshyam (the black bodied—Krishna). She controls her feelings, she quietly contemplates of him; as if she were an ascetic and was performing penance in the forest. Sambat 1867 (A. D. 1810) month of Sawan (July) dark-half of the moon, Sunday, Good Luck."

Utkanthita Nayika (Plate 19) had come to meet her lover at the appointed place. She is standing on bed of green leaves under a beautiful green tree which is making a cover for the lovers. In front is another green tree adorned with spikes of pinkish flowers. It is Mola Ram's and Garhwal School's favourite or common flowering Manora tree, which grows in Garhwal. It has red flowers. She is wearing a light mauve skirt (choli). Her head and shoulders are covered with an orange dupatta (wraper or chadar) which is studded, with golden stars and has golden border. The pose of her snake like arms, hands, her arched swan like neck and heaving bosoms are drawn exquisitely. The ornaments are drawn so realistically that they can easily be identified. Her ear ornament—Jhumak or *murasa* inspired Behari to compose the following doha :—

Lasai muras triy sravan yor, muktan duti pai;
*Man hu paras kapol kain rahe swed kan chhai.**

The pearls on her ear-ornament (*murasa*) which look so bright and dazzling on her ears are but drops of sweet on her earrings which sweat they got on their having come into contact with her cheeks. The idea being that when her earrings or jhumak touched her beautiful cheeks they perspired with joy of love and the sweat turned into pearls

*Behari—Ratnakar—673 p. 276—277.

and enhanced the beauty of the ear-ornament (karn kundal). The poet may think what he will. But the painter indicates that she was not at all proud of her ornaments. As her lover had not arrived at the rendzevous to admire them. So in disgust, and disippointed, she is painted as throwing off her ornaments, saying, as it were, to herself what use are these jewels when the beloved has not come to meet her, who will admire them. The Utkantha or Utkanthita Nayika (Plate 19) is a good specimen of Garhwal School's creation of womanly beauty. In this picture the artist has not only created a charming woman but he has drawn also beautiful ornaments, trees and flowers. Although the painting is not autographed, yet it is possibly by Mola Ram. Any how there is no doubt in its being the work of an artist of Garhwal School. Art critics and connoisseurs have recognised that artists of Garhwal School while creating most beautiful, pretty and sensuous women moderately ornamented, he (Mola Ram) and they (Garhwal artists) have created beautiful trees and picturesque surroundings for their heroes and heroines in their pictures.

Landscape or sylvan scenery in Garhwal School of Painting.

Basaksayya Nayika (Plate 20) is another picture (one of the 8 Nayika pictures autographed, painted and described by Mola Ram) which illustrates the most characteristic features (sylvan scenery) of Garhwal School in general and of Mola Ram in particular. Mola Ram has written a most charming and realistic pen-picture on the top of his composition (Basak-Sayya-Nayika) which gives such minute and detailed description of his own painting of Nayika (Plate 20).

Text

Doha—Banithani ay sahet main, baithi at sakuchay;
Jyon patang pinjra hi main, basak-sayya-jay.

Kavita—Phule jal kamal kahin, latika liptay rahi;
Saghan kunj punj main; sugandit gandh bhogti.
Karat kalol hi jahan pakshi pashu thaur thaur;

Chaunki chaunki chitwai chahun or nain tak ti.
At rupki ujari vimal dip ki sikha si dikhai;
Dikhai Chhipai na chhipayo gat jyon jyon wah rokti
Kahat kavi Mola Ram nil sari sir orh;
Pyari ang kaun duray Nand Lal ko bilokti.

Translation

Basak sayya (Nayika) having done her toilet she came and sat abashed in the bower, like a timid bird in a cage; water lilies are in bloom, creepers are entwined round trees, in this thick fragrant grove. Birds are singing deers are calling. She looks about startled and frightened. She glances expectantly through the bower. She is the light of beauty and looks like the bright flame of the lamp. However, much she tries to cover (hide) her beautiful body she cannot conceal her beauty by covering her head and face with blue sari. This loving Nayika (woman) having hidden herself in the grove is looking for the son of Nand (Krishna). So sayeth poet Mola Ram.

The fourth picture "Krishna visiting Radha"* was also exhibited in the London Exhibition of 1947-48 and Delhi All India Art Exhibition (1948-49). It is one of the most representative Paintings of Garhwal School. In it we find Mola Ram's favourite colours, his technique and mature style of Pahari painting. His flowering (manora) tree is present behind Krishna. Garhwali domestic architecture in common peoples houses is illuatrated. One seldom comes accross Krishna dressed so elaborately in such rich apparels and decorated with so many ornaments. The details of Krishna's conventional jewelled crown (*mukat*) are so meticulously given by Mola Ram. His *pitambar's* folds and flow are remarkable. Krishna's black ghugi (water proof) also is dangling on his left shoulder. His beautiful large circular ear-rings (*karan-kundal*)

*To be published in the next issue, in colour.

Plate No. 19.

Utkanthita Nayika

Mola Ram

inspired as it were, the poet Behari to compose the following *doha* (couplet):—

Makrakrti Gopal kain, sohat kundal kan;
*Dhasyo manau hiy-dhar smru dhyori lasat nisan.**

The beautiful ear-rings of Krishna are, as it were, the flag of god-of-love, left at the entrance to his heart (ear); *Kam* (god-of-love) has entered the heart of Krishna, the effect being that Krishna overpowered by his love for Radha has come to visit her.

Radha has come out to meet him dressed in sage-green gown and wrapper (chadar) of the same colour, both being spotted with golden stars. Her head cover and *gaunghat* make a halo and at the same time screen her moon-like beautitul face. The pose of her arms and hands signify her complete surrender to Krishna's love. Her surrender has been accepted, as it were, by Krishna with stretched hands.

At the door three maids or *sakhis* of Radha are standing, watching Radha and Krishna's meeting. After Krishna had gone away the curious gopies asked Radha, "Why is Krishna dark." She replied: "My beloved (Krishna) lives night and day in my dark eyes therefore he is dark."

Kajrari ankhiyan men basyo rahe din rat;
*Pritam pyaro hai sakhi yaten sanwal gat.***

---

* Bihari-Ratnakar 103 p. 47, literal translation—The earrings of Gopal which in shape are like crocodile and which are beautifying his ears look like the emblem of god-of-love left outside (at the door); he samar (kamdev) having entered (Krishna's) heart (through ears).

** This couplet is by Nagari Das: He wrote several books about Radha and Krishna. Nagari Das is another name (which he assumed after abdication) of Maharaja Jaswant Singh of Kishangarh (1699—1764 A. D.). He abdicated in favour of his son in 1757, and went to live in Brindaban as a devotee of Krishna (a vaishnav). Some of his works are illustrated by his court artist Surdhaj Nihal Chand.

R. L.—Vol. XXI. No. 2.

This painting—"Krishna visiting Radha"—(Plate 2) was in the collection of Kumar Vichitra Shah of Tehri Garhwal. Some pictures out of his very large collection are now in Kalabhawan, Banaras, and some are in Patna Museum. Quite a large number are still with Rao Birendra Singh, his eldest son. He being a great friend of mine gave me the option of selecting one picture out of his father's collection. I selected "Krishna visiting Radha" because judging from the style, technique and colours I was convinced that it was by Mola Ram even though it did not bear his autograph or verse.

Another remarkable picture in which Mola Ram has displayed his unrivalled gift of painting magnificent landscape and sylvan scenery is the "Mahadev-Parvati" (Plate 22) which was first published by Dr. A. K. Coomaraswamy in 1916 in his monumental work, Rajput Painting Vol. II as Plate LXV. In this wonderful and one of the most representative pictures of Garhwal School Parvati is lying (sleeping) on a leopard skin resting her head on Mahadev's knee. She seems to be enjoying a happy dream; Mahadev admiring the charm of the sleeping beauty, his consort, Parvati. He is trying to guess what could be the subject of her pleasant dream. The expression of joy, wonder and jealousy is visible in Mahadev's face, which is adorned by his hair crested with the first moon. In this painting Mola Ram has represented in most magnificent manner both the fauna and flora of the Garhwal hills, together with the denizens of the Himalayas in the form of the divine couple—Mahadev-Parvati. Far, in the distance, are tiers of Himalayas, one after another. In their lap is a lake which symbolises Mansarowar. It is covered with lotuses. All round the couple are Himalayan trees, some flowering, some bearing fruits. Just in front is the manora, red flowering tree, on which are perching two parrots. The trees are painted so meticulously and minutely that you could even count their

leaves and flowers. A very tall tree, under which Mahadev and Parvati are resting is made to shed its leaves to permit the artist to paint hills, lake, and trees in the back-ground. Shiva's *Nandi*, the sacred bull, standing in front, half hidden behind a hillock, is also contemplating over the subject matter of Parvati's dream. Similarly, at a distance, a pair of leopards are also contemplating on the devine yogi and his consort.

In the Delhi All India Art Exhibition (1948-49) another version of "Mahadev-Parvati" was exhibited under the title "Ratrimen-Avisar" (Plate 23) with this variation that in the place of Mahadev the artist has painted a Prince, sitting on a rug, instead of Shiva on a *bagambar* (leopard skin); and instead of Nandi (the sacred bull) a pair of horses are painted, exactly at the same place. Another difference is that Parvati, who, in this case, may be a queen or a Nayika, has her head towards the west instead of east. The face of the Prince is like the face of the Maharaja Pradyuman Shah of Garhwal drawn by Mola Ram in Pradyuman Shah's portrait (Plate 24) and his picture Dampati (Plate 14) Prince and Princess, resting in Forest, or Lovers meeting at night—Ratrimen-avisar may really be Pradyuman Shah and his favourite queen resting in a Forest. Dampati is one of those masterpieces of Mola Ram, in which we find the un-mistakable land marks of Srinagar Garhwal (the two hills, and the Alaknanda between them) and Mola Ram's most characteristic chandan-tika, on the forehead of his heroes and heroines, which we find in no other paintings of Paharai School excepting of Garhwal School. The Dampati, are really the Raja Pradyuman Shah and his Rani having a tete-a-tete on the balcony of the palace from which you can see the Alaknanda river, the two sacred hills Nar and Narayan, which can be seen even now at Srinagar. The likeness on the face of the hero (husband) is so much to that of Raja Pradyuman Shah as we see him in

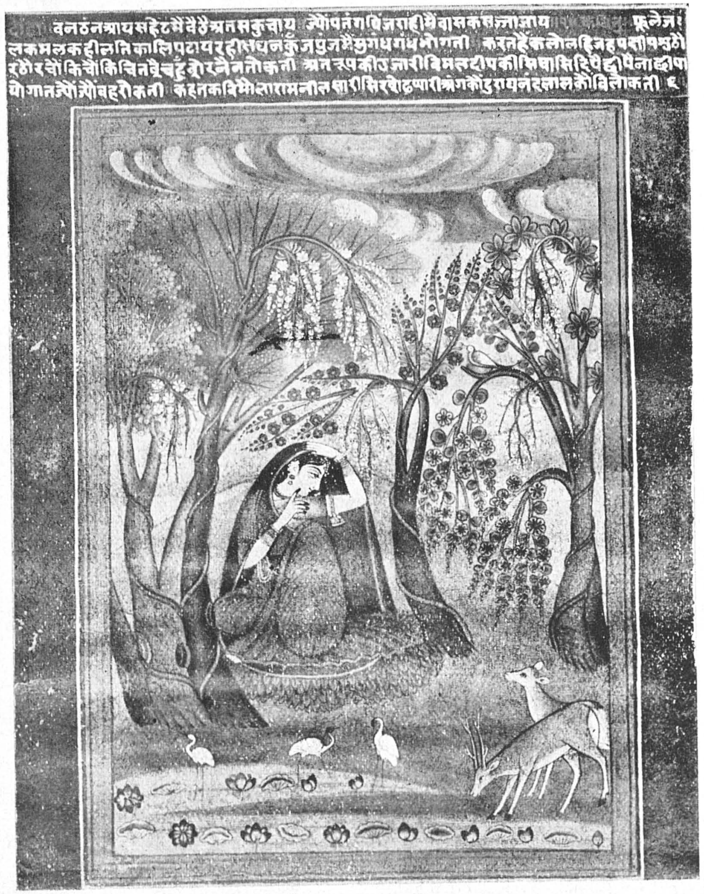
his contemporary portrait by Mola Ram (Plate 24). A comparison of faces in Dampati (Plate 14) and in "Lovers Resting in Forest" (Plate 23) will convince the critic that both the pictures belong to the same school. And that when the artist painted them he had Pradyuman Shah and his Rani in his mind. In the All India Art Exhibition (1948-49) this Painting (Plate 23) was ascribed to Kangra School and was given the name Ratrimen-avisar. This painting in my opinion is also either by Mola Ram or some other artist of Garhwal School; and is not from Kangra. When I am able to trace where it came from originally I will be able to identify it more authoritatively. The location of Pahari pictures is of great help in their identification.

AUTHORITATIVE RECOGNITION OF GARHWAL SCHOOL OF PAINTING & ITS COMPARISON WITH KANGRA KALAM.

In 1916 until when nothing was written of Garhwal School; and little was known of Pahari or Kangra School, Dr. A. K. Coomaraswamy, in his Rajput Paintings wrote, "Scarcely to be differentiated from the late Kangra art and probably that of intermediate states such as Patiala, is the local school of Garhwal, which happens to be rather well-known owing to the fact that there have come into the market a number of paintings by or attributed to Mola Ram together with miscellaneous collection of earlier and later drawings."* To have spoken of in such clear language of Garhwal School and of Mola Ram required great courage and forethought; when I know until then no autographed pictures and manuscripts of Mola Ram were yet seen or examined by Dr. Coomaraswamy. Had he seen all I have been able to, now, how much more and more authoritatively he could have written about Garhwal School. It has taken me 40 years to be able to collect these materials and still I am sure more can be had and

* Rajput Painting Vol. I (Text) p 23 Dr. Coomaraswamy.

Plate 20.



Basak Sayya Nayika — by Mola Ram

(Garhwal School of Painting)

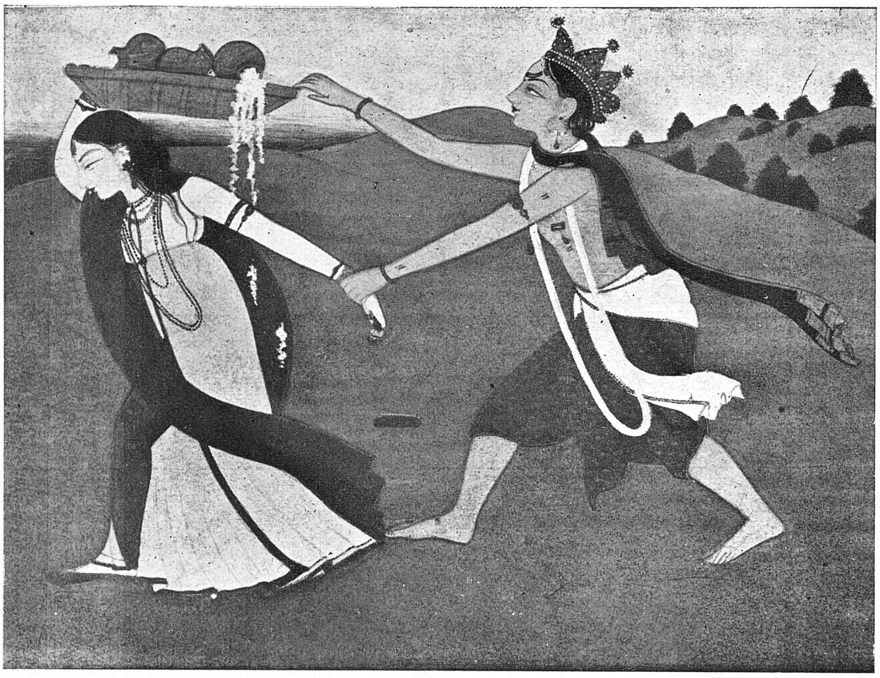
Maharaja of Jehri Collection.

Plate 21.

Krishna Visiting Radha— by Mola Ram

(Shri Mukandi Lal Collection)

Plate 25.



Krishna takes toll from a Gopi— by Chaitu

(Garhwal School of Painting)

Maharaja of Tehri Collection.

collected about the art and artists of Garhwal. Dr. Coomaraswamy gives in detail some of the special features of Pahari paintings which apply both to Kangra and Garhwal, more to Garhwal.

"Their (Garhwal paintings) more conspicuous characteristics are their treatment of foliage, the long sprays of the white flowering creepers hanging down from dark trees (vide Plate 20-22); their unstudied and impulsive movement, the straight upper lids of the eyes; and a peculiarly tender veiled and almost powdery colouring, grays, mauve, browns and sage-greens, (vide Plates 19 and 21), being more conspicuous than the brilliant colours of later examples."*

"Kangra style is picturesque and romantic. The figures are now more animated, the line more nervous and fluent, the research of physical charm is more deliberate, women are willowy and slender their eyes very long and curved..... the deep-dyed fingers are delicate and tapering, colour attains to wonderful glowing brilliancy.......The lyrical sentiment is flawless......sentiment is too constantly sweet......they did not fail in strength when dealing with the deeds of Devi (Shakti)."** "Nearly all very late examples from Kangra or Garhwal are alike, in the drawing of the hands of which fingers are sharply pointed."†.

The results of the latest researches (so far published) in Pahari Schools are embodied in Mr. J. C. French's "Himalayan Art" (1931). His opinion deserves special consideration and attention. Mr. French, in 1930, visited Kangra and other Pahari centres of art. He paid me also a visit at my new home, at Lansdowne, in Garhwal. He saw my collection which

* Rajput Painting Vol. I (Text) p. 21, Dr. Coomaraswamy.

** Rajput painting Vol. I (Text) p. 22. Dr. Coomaraswamy.

† Rajput painting Vol. I (Text) p. 23. Dr. Coomaraswamy.

has since increased considerably. He also took the trouble of going all the way to Srinagar, 60 miles from Railway station and 38 miles from Lansdowne. He saw both Balak Ram and Tulsi Ram the two of the 3 living grandsons of Mola Ram. They showed him some specimens of Garhwal School. Regarding Garhwal School, he says: "Design subject and execution all point strongly to the influence of Kangra valley. But in the flow of the line and the general atomsphere there is certain difference. The lyrical feeling and fluency so characteristic of the Kangra valley line are present here (in Garhwal School) also, but there is an absence of the extraordinary lightness and brightness which is one of the glories of the Kangra Art. There is a slightly heavier and more reflective, indeed one might even say more sombre atmosphere about Plate XXI, (a drawing of Mola Ram reproduced by Mr. French in his Himalayan Art) and this is characteristic of Mola Ram and the whole Garhwal School.* The flowers of Garhwal School have an extraordinary charm and grace, and there is delicacy and freshness about the colouring which it is impossible to reproduce.** The aforesaid picture, Radha and Krishna under Canopy, Plate XXI, if "compared with a Kangra drawing it will be seen to have a certain rural and bucolic touch, a not unpleasant suggestion of the freshness of the country side."† Another great student and connoisseur of Pahari Painting, Mr. Ajit Ghosh, is of the opinion: "For minuteness of decorative detail and for their love of the beauty of natural scenery, the Garhwal painters excel all the other Rajput School. In fact the greater number of Pahari paintings in which the landscape has been charmingly treated, especially those in which we find sprays of small pink or white flowers in bloom may be safely assigned to Garhwal—No paper on Rajput Painting would be complete which did not pay a tribute to the work of

* Himalayan Art by Mr. J. C. French p. 58.

** Himalayan Art by Mr. J. C. French p. 59.

† Himalayan Art by Mr. J. C. French p. 63.

Mola Ram, the greatest of the Garhwal Artists. Undoubtedly, Mola Ram represents the best and most individualistic work of the Garhwal School.*

Mr. N. C. Mehta, the author of the "Studies of Indian Painting" wrote in 1926 April Rupam, while describing a painting of Manku—Blindman's Bluff (Plate 8)—"The figures are painted against a back ground of a golden prominence along the slopes which are raising the stately trees of the Himalayan landscape entwined by gay flowering lianas. Landscape-painting by itself is practically non existent so far as Indian art is concerned; for the Indian artist never felt the same bond of universal life in the world of man and the world of surrounding nature. Consequently landscape is merely treated as a natural setting, a sort of sympathetic stage for the exhibition of human emotions and activities, and no where has it been treated with greater charm and beauty than by the Pahari Painters (of Garhwal School) who painted what they actually felt and lived amidst the glories of their Himalayan retreats."** Speaking of another Garhwali painter Chaitu whose name has been found on a couple of pictures and who has been referred to above, Mr. Mehta said, "Chaitu's partiality for simple texts and specially for spotless white, and his reliance on the fluidity of his line, ... are particularly note-worthy. The decorative element is always held in subordination to the principal action of the picture...... It is an art of definite conventions and certain limitations, but within its own range supreme in its sincerity, devotion and refinement; .... Chaitu's strength lies in his animated rendering and feminine drapery, (illustrated in "Rape of Yadav Women" Plate 9) which seem to share in the emotional life of their beautiful owners as they slowly trail along."†

* A paper on Rajput painting by Ajit Ghosh.

** Rupam No. 26, April 1926, p. 50—51.

† „ „ „ „ p. 53.

Another picture which is very illustrative, and representative of Chaitu's art is—"Krishna-takes-toll-from-a-Gopi" (Plate 25). In this plain two-figure unadorned picture in the original one can see Chaitu's subdued colours and plain background lively though coarse features in human faces and flowing drapery though not delicate and fine. "The picture is painted in a lyrical mood depicting young Shri Krishna claiming his toll from the milk maid of Gokul carrying jars of sour milk (dahi) in a basket, poised on the head. It is in scenes like this that the Pahari (Garhwal) artists are in their true element, and lavish all the wealth of their palette with the love and piety, joy, and even abandon, of devout ballad singers. The Gopi thrilled by the impudent touch of the divine cow-herd and there is almost a pause, albeit involuntary, in shaking herself free from the grasp of the beloved Lord. The face in profile, looking down with fine angular eyes, is drawn with conservative reserve and profound knowledge of human emotions."*

The opinion of critics quoted above shows that Pahari Painters, particularly of the Garhwal School, excelled in drawing and painting beautiful women pretty flowering garments and charming landscape. Their magnificent trees, pretty flowers, flowering trees and creepers seem to have life and are in harmony and communion with men and women who move about them, play about them and flirt with them. Their grouping of trees unconsciously and without an effort presents a perfect perspective.

(To be continued)

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* Rupam No. 26, April 1926—p. 53-54.

MINGLING OF ISLAMIC AND INDIGENOUS TRADITIONS IN INDIAN MUSIC

BY

DR. KAUMUDI

During her long history, India has shown remarkable capacity for the assimilation of diverse cultures: cultural traditions and thought currents, which entered or permeated into our life, gradually became a settled fact of history as each conquering wave established itself on the Indian soil.

In the wake of invasions thus followed cultural contacts. Kings and soldiers were often accompanied by scholars and artists and while the soldier got busy consolidating his gains the scholar and the artist went round diving deep into the springs of indigenous arts and learning. The fiery soldier, under the influence of scholars and sants, thus felt ennobled in his outlook and impelled to patronise art and letters and to love the land as his country of adoption.

Thus it was that the Muslim conquerors of India were also invariably alway accompanied by zealous missionaries and scholars. In the wake of Arabs, Turks and Persians followed spiritualists and pacifists who recognised no trammels or boundaries in matters of culture and learning. The Mnslim scholars who came to India, were received with an open mind by the philosophers and learned men of India. Not only did they settle down in the new land and regard its people with love and affection, but they even began to study the cultural and intellectual movements of the Hindus whose supremacy in sciences and learning they had long recognised. Such was the influence of Indian culture that though they came in search

of knowledge they stayed on to become the children of the soil. Many of them also went back carrying with them rich stores of knowledge and good will from India.

Indian influence thus travelled far and wide. Muslim scholars and spiritualists carried new ideas and knowledge back to the seat of Islamic culture whence they had derived their original inspiration. They also invited some of the Hindu scholars and scientists of eminence who were liberally patronized and welcomed even at the court of the highest Muslim Pontif.* And yet, strange as it may seem, it was again to India that Islam turned repeatedly to lay down the foundations of its empire.

But this process of cultural exchange was, however, not one-sided. While the Muslims partook of the great spiritual wealth of Hinduism in their thought and institutions, the Indian artistic and cultural movements were also influenced, in turn, by Islamic thought and tradition. Arts and literature thus flourished and social and cultural movements revived though in a synthetic form. This unity or synthesis of the two cultures was, perhaps, nowhere more evident than in the sphere of song and melody which in their form and expression became partly Muslim and partly Hindu.

Indian musical traditions exerted considerable influence on Arabic music. The system of music that prevailed in early Islam for several centuries was derived partly from Greek and partly from Persian and Indian treatises.** In fact, many of the technical terms prevalent in Arabic music, according to Lane, were "borrowed from the persian aud Indian languages"† Later when Baghdad became the seat of the mighty

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* Al-Biruni, India (tr. by Sachau) Introduction.

** Francesco Salvador-Daniel, the Music and Musical Instruments of the Arab, pp. 174—186.

† Lane, Modern Egyptians (quoted from Francesco Salvador-Daniel). The Music and Musical Instruments of the Arab, pp. 174-175.

Muslim Empire, Indian influences penetrated still further in the Islamic culture of Persia. Indian melodies, according to available historical evidence, were well known to the Persians. Some of the Muslim scholars translated Indian treatises on musical science into Persian with the help of Hindu Pandits.

In the reign of Ajam Shah, Mirza Khan, a Persian scholar, compiled a volume called *Toh-Fe-Tul-Hind*, based on the Hindu classics, *Ragarnava*, *Rag Darpana* and *Sabha Vinoda*. Other Persian works, *Shamshul Aswat* and *Tali-Feh-Al-Khan*, were also written and were based on Sanskrit works.* Thus it was that India, during this period, saw the inter-change of musical and cultural traditions between the Islamic and the Hindu world. This great movement penetrated far and deep into the prevailing traditions of both and resulted in what may be termed the re-orientation or synthesis of the arts and letters of the two civilisations.

As we think of this great period of India's cultural and artistic re-orientation the names of many celebrated poets and musicians come to our mind. But no single individual has, perhaps, made a greater contribution to the evolution and enrichment of Indian classical music, popular today, than Amir Khusraw, the Muslim bard of medieval India. This remarkable Persian poet and musician, who was a versatile genius, combined in himself the gifts of both song and verse, and did much, during his life time, to familiarize Indians with certain musicial modes then popular in Persia.

Persian models began to be introduced into Indian music. This gave rise to two schools of musical traditions—the Northern and Southern. The Northern school which felt the impact of Islamic and Persian culture more closely and powerfully, became widely different, in course of time, from the Southern

* Shankar Rao Shiva Ram: "Sangit Chandrodaya."

School. The Northern school adopted a new scale, as its model, *i.e.*, tne "Shudha" scale; while the Southern school retained the traditional one. Hence it was that the gulf between the Northern and the Southern schools became wider and more marked.

Amir Khusraw, it might be of interest to mention here, was of Turkish descent. His father, Amir Sayfuddin Mahmud, was a Turk who had fled from his homeland in Bokhara when the Mongols invaded that country. During his wanderings, he came to India and settled down in Patyali, where Amir Khusraw was born in the year 651/1253 A. D.* While thus inheriting the physical peculiarities of a Turkish descent, Amir Khusraw had also imbibed all the good influences of an Indian atmosphere. In his attainment he proved to be versatile. He was at once a soldier and a profound scholar who could at times rise to great heights of imagination. As a soldier he took part in several campaigns of which he himself gives a vivid account in his works.

Destiny had marked Amir Khusraw for something great. There could thus be no better choice than that of this man of great abilities to bring about that harmony or mingling of Persian and Indian cultures which has become a precious heritage of ours now. It is, therefore, not only as a singer but also as a poet that Amir Khusraw has become a fascinating subject of study for us. He was enormously productive and is said to have composed innumerable verses (nearly half a million, according to Dawlat Shah). These works no doubt testify to the fertility of his mind. Sultan Mirza Baisunqar, it is said, made ceaseless effort to collect his verses but succeeded in collecting only 120,000. Afterwards he discovered 2,000 more from his Ghazals, but soon gave up further quest as too stupendous.**

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* Browne, E. G. : A History of Persian Literature, Vol. III. (1265—1502), pp. 108—109.

** Browne. E. G. : A History of Persian Liierature, Vol. III. (1265-1502) A. D. pp. 108-109.

Amir Khusraw has a particular appeal for us, primarily, as a master-musician of his age. He had the good fortune to have lived a long life, and to have enjoyed the favours of five successive kings of Delhi. The most important of these kings were, Sultan Ghiyasuddin Balban and Alauddin Khilji. He had complete mastery over the technicalities of Indian music. He had also made a deep study of the Persian musical system and was responsible for identifying many Ragas and Raginis with their counter-parts in the Persian system. This also proves that in certain respects the essentials of Indian classical music and Persian music were substantially alike. Indian classical Ragas were thus known to the Persians, though under different names. Endowed as he was with a keen intellect and a creative genius, Amir Khusraw introduced new and finer variations of Ragas. The tendency to create new Raginis by mixing the old Raginis of the classical Thats or by mixing the Persian and Indian Raginis is thus clearly discernible in his works.

Amir Khusraw further enlarged the scope of the development of the Indian classical music. It has, however, been suggested that he changed the traditional Hindu music. This does not seem to be true;—perhaps it is an exaggeration. In fact, Amir Khusraw never aimed at such a change. He himself writes.

> "I am an Indian, if a Turk. I do not derive my inspiration from Egypt. I do not therefore speak of Arabia, My lyre responds to the Indian theme."*

He is also said to have invented Taran and evolved Bahar. The evolution of Qawali, an elastic mode of singing

* Dr. Mohammad Wahid Mirza, Life and Works of Amir Khusraw, University of the Punjab, 1935.

combining Persian and Indian models, is also traditionally attributed to him. Another musical instrument Sitar (or Sehtar)—modification of Veena—was also introduced by him. The Shudha scale of the Sitar, it may be of interest to note here, is the same as the Shudha scale of the Northern school and may be regarded as an adaptation from the ancient Shudha scale of the Veena of which Sitar is only a modification.

Legends surround the name of Amir Khusraw and history records an interesting account of his discourses on musical science with Gopal Nayak*—the renowned Hindu singer of that time whose fame and talent had spread far and wide. Amir Khusraw lived long and along with his fellow-poet, Amir Hasan of Delhi, sat at the feet of the great Muslim saint Nizam-ud-din Auliya, whose disciples they were. The saint died in 725/1329 A. D.; Amir Khusraw himself died only seven months after and was buried by the side of the Saint.†

But the movement to mix Persian and Indian melodies, or to evolve new ones, did not end with the death of Amir Khusraw. The popularity of Qawali only proves this fact. Based on this style, another mode of singing also came into vogue—called the Ghazal. The Ghazal is predominantly Persian in form and expression and its theme is almost always love.

Under Akbar, however, Indian classical music received a new impetus and a fresh consciousness. The Emperor, as Abul Fazl tells us, was a great lover of music and also a good player on the Nakkarah (kettle drum). He collected around him lovers of music and art irrespective of their caste or creed. Akbar, so writes the contemporary historian, "pays much attention to music and is the patron of all who practise this enchanting art. There are numerous musicians at

* Shibli, Shair-ul-Ajam, Vol. II, p. 136
† Browne, E. G: A History of Persian Literature, Vol. III. (1265-1502), p. 107.

Court—Hindus, Iranis, Turanis, Kashmiris, both men and women. The court musicians are arranged in seven divisions, one for each day of the week."* The very fact that musicians of such diverse nationalities and religions worked together under the Emperor's patronage must naturally have contributed largely to the mingling of the art traditions.

Abul Fazl also gives us a long list of thirty-six musicians at Akbar's court. The most important, in this galaxy of artists, were Baz Bahadur, Miyan Tansen, Kalawant and others. Baz Bahadur was an ex-King of Malwa and was subsequently a Mansabdar of 1000. He is described as "a singer without rival." Tansen was also originally a Hindu from Gwalior. Formerly in the service of the Raja of Rewa, Tansen took lessons in the school of Man Singh of Gwalior and after death was buried near the tomb of Pir Muhammad Ghaus whose disciple he was.** Lal Kalwant or Miyan Lal was a Hindu and the Emperor seems to have taken lessons under him. He taught him "every breathing and sound that appertains to the Hindu language." He had acquired a great knowledge of music and is said to have harmonised 200 old Persian tunes, the most excellent of which were the *Jilal-Shahy*, the *Mahameerkurget* and the *Nowrozy*.† The other two talented musicians of Akbar's court were Hasan Khan Khazanei and Mahapattar.††

The Emperor never shirked in his bounty and liberally rewarded his musicians, both Hindus and Muslims. He is said to have granted a sum of two lakh of rupees to Mian Tansen as a reward. His example was, no doubt, followed by his nobles also. Abdur Rahim Mirza, Khan-i-Khanan rewarded Ram Das

* Ain-i-Akbari (Blochmann) p. 612

** Forbes states that Tansen died at Lahore and that his body was taken to Gwalior and buried there. Forbes, Oriental Memoirs (1813), Vol. II, p. 32.

† Ain-i-Akbari (Gladwin), Vol. I, part I, p. 150.

†† Akbar Namah, Vol. II, p. 381,

by presenting him with a sum of one lakh of rupees.*

It was a period of renaissance in the history of classical music. Most of the musicians adopted the pure technique of the Southern school of music and a few followed the traditions of the Northern. Even amongst the latter, very few started with the "Shudha" scale as it was. The musicians, in order to satisfy the tastes of their patrons, began to make adjustments and alterations in the orthodox Ragas. Thus it was that while the Hindu musicians under the guidance and inspiration of Raja Man Singh, patronized the Dhrupad style, some new modifications were also sought to be introduced by artists who had deeply assimilated the Persian technique.

The Dhrupad style, respected even to this day, was highly perfected by musicians like Swami Haridas and his disciple Tansen. But Hindu Dhrupad mode of singing, being extremely slow and complex in rhythm and intricate in style and framework, remained academically pure and therefore uninteresting to Muslim musicians who could not easily practise or appreciate it. They evolved new forms or compositions of music. That Indian classical music, which is so rigid and inelastic, could lend itself to such perfect changes and evolutions, must, however, be regarded as a stupendous task which only a great master like Tansen could achieve. The musicians of Akbar's court simplified the complex Dhrupad style of composition and derived from it the Khyal which was also based on Hindu Gayaki. It was developed in the beginning largely along the same lines as the Dhrupad; and in the slow or the Vilambit Khyal, they preserved the serenity and depth of the Dhrupad style. In fact, if we trace the technique of the two styles in their first half—in Sthayi and Antara—Khyal and Dhrupad are very much alike in their development.

* Law, N. N., Promotions of Learning, p. 155.

Miyan Tansen gave a definite form to certain classical Ragas and Raginis and their names still bear the evidence of the change. The most famous of these are *Miyan-ki-Malhar* and *Miyan-ki-Todi* and *Miyan-ki-Bahar.* Attempts were also made during Akbar's reign to set Persian Ghazals to classical tunes, but this did not affect in any substantial manner the nature and fundamentals of Indian music. Tansen and his followers tried to maintain the purity of the classical traditions and Akbar's attachment to the classical Kanhara is evidenced by the fact that it is still known as Darbari (the kot-kanhara).

Some critics are of opinion that it was Miyan Tansen who was responsible for the deterioration of Indian music* and that some Shudha Ragas like Megh and Hindol were amended and spoiled by him. This contention is perhaps based more in misrepresentation than on actual facts. The changes introduced by Tansen clearly show the tendency to assimilate and synthesise Persian tunes, which only enriched the classical music.

Tansen, it was again who further developed the Tarana mode of singing, The Tarana is mainly an imported mode of singing having no words with any definite meaning. He enriched its scope by adding Persian and Indian words to it. He is further believed to have invented the musical instrument called the "Rabab" as an accompaniment to vocal music. The instrument was so designed that it appropriately suited the need of the Dhrupad singers.

It might be of interest to note here that the two families of Tansen's descendants, the Rababiyas and the Binkaras, (who trace their descent from his son Bilas Khan and his daughter's husband Misri Singhji) still stick to the two distinct modes of

* Strangeways, F., : Music of Hindustan, p. 83.

singing, Dhrupad and Khyal, respectively sung with Rabab and Bina.

Since then Indian music has undergone tremendous changes and modifications. We owe this to the combined efforts of an exceptionally talented group of musicians of Akbar's court, like Tansen, Jeen Khan and Baij Nath (popularly called Bhaijju Bavara, i.e., Baijju "the revengeful"). Of these, the last named, Baijju Bavara (originally a Brahmin by caste but later on a convert to Islam) had attained such a proficiency in the technicalities and intricacies of both Persian and Indian music, that he left an imperishable record of his works by translating into Persian the Indian treatise on music "Sangit Darpana" and compiling another work in persian (Auk-de-Gosa) based on Sanskrit works.

In 1073 A.H/1662-63 A.D. Faqir Ullah translated another musical classic "Rag Darpana" (originally called in Sanskrit work "Mankutuhal") into Persian. It was probably completed in 1665-66 A.D. The original Sanskrit work is said to have been prepared at the request of Raja Man Singh of Gwalior.

Tansen's name has become almost a legend in Indian classical music and fanciful tales are still told of how he used to spend much of his time listening to the music of peasants and village girls. Some of these tales even attribute to him the power to stop the flow of Jumna or to create rain or even to extinguish fire by his sweet melodies and by particular Ragas sung on particular occasions. Traditions has it that he even took lessons in music from Swami Hari Das of Brindaban, a saintly figure of that time who exercised, though unofficially, a great influence on the contemporary art.

The musical traditions of Akbar's days also continued in the time of his successor, Jehangir. He prepetuated his father's practice of fixing each day of the week for a particular group

of singers.* Shauqi was a famous mandolin player of his time upon whom he bestowed the title of "Anand Khan" (i.e. the giver of pleasure).** The Emperor also gave a generous reward of about 6,300 rupees to Ustad Muhammad Mayi, the flute player, who was sent to him by his son, Khurram.†

Jehangir's successor, Shahjehan, in spite of his orthodox proclivities, felt so pleased on one occasion with the performance of the Hindu musician Jagan Nath that he had him weighed against gold and bestowed the whole amount upon him.†† Shahjehan also patronized Ram Das, another great musician like Jagan Nath.

With the decline of the Mughal power, the art of music also began to show signs of deterioration. The puritanical Aurangzeb dealt almost a death-blow to Art. But if we were to survey the past, we will find that the classical traditions have undergone a great transformation. While some musicians maintained the purity of the Hindu style and continued to sing *Dhrupad*, *Git*, *Pad* and *Bhajan*, later-day musicians, usually practised *Khyal*, *Tappa*, *Rekhta*, *Ghazal*, *Tarana*, *Kol* and *Marsia*. Tansen's descendants had divided themselves into two families—Rababiyas and Binkars, whose successors later on served in the court of the Mughal Emperor, Mohammad Shah. One of the representatives of the Rababiya family subsequently took service at the Rampur Court.

After centuries of rise and fall, the art is still mainly the monopoly of Muslim musicians. But irrespective of differences of cast or creed, Hindu lovers sit reverently at the feet of Muslim masters and vice versa.

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* Fosters, W., Early Travels in India, p. 183.

** Memoirs of Jehangir (Beveridge), Vol. I, p. 331.

† (Ibid), Vol. I, p. 376.

†† Crooks, W., Things Indian, p. 339.

A new renaissance movement, started in the beginning of the 20th century, by the late Pandit Vishnu Digambar, has given a new impetus to the classical traditions. Of his disciples. who have earned good name in this field, are Pt. Omkar Nath Thakur, Pt. Vinayak Rao Patwardhan, Pt. Narayan Rao Vyas and Pt. Shankar Rao Vyas. During the life time of Pt. Vishnu Digambar Paluskar, Pt. Vishnu Narayan Bhatkhande founded another school of music, distinguished from the former by a different system of notation. But in this movement of resurgence of classical tradition we must not forget the names of celebrated Muslim musicians, particularly the late Abdul Qarim Khan whose name is still fresh in the mind of lovers of classical music. Mention must also be made of Ustad Faiyyaz Khan of Baroda, Ustad Chhumaji of Surat, Ustad Asad Ali of Agra, Mushtaq Ali of Rampur and Ustad Nuruddin Khan Saheb.

The famous instrumentalists of today, to mention only a few names, are, Alauddin Khan Saheb of Maihar State and his sons Ali Akbar, Ghulam Haider and Inayat Ullah. They still represent the traditions of Hindu-Muslim unity in music which was evolved during the medieval era.

Card Players. Abani Sen

THE ART OF ABANI SEN

BY

KRISHNA CHAITANYA

There is a profound duality in the personality of Abani Sen, which recalls the artistic temperament of Flaubert. There is the meticulous artist, recording the most delicate impressions in sensitive line and luminous colour and there is a dormant creator who occasionally emerges from the caverns of the unconscious to forge vital, massive, organic forms which develop a titanic, primordial impact. And it is a tribute to the artistic intelligence of Sen that he knows precisely what media and technique to use with each level of inspiration.

Abani Sen was born on March 5, 1905 in a little village near Dacca in East Bengal. His father, Dakshina Ranjan Sen was employed in a Munsif Court. Whatever spare time he had he used to spend in painting images on glass. During puja festivals he used to monopolise the work of painting the background of the image of Durga. Whatever legacy the father had to confer on the son must have operated through heredity rather than actual instruction, because Abani lost him when he was only three years old.

Abani received his early education in a small village school. From early childhood he used to sketch, either copying illustrations from books or scribbling on paper his impressions gathered in the meadows and river beds, alive with sheep and cattle and village peasantry. Nostalgic memories of childhood surroundings remained long with Abani and were a solace when he was gathered up in the turmoil of urban life.

After finishing high school, he was sent up to study medicine but this career did not fascinate him and he joined the Government

School of Arts in Calcutta. He soon caught the attention of Percy Brown, then Principal of the School and was awarded a Government Scholarship. While at school he came into contact with Atul Bose, who had just returned from London.

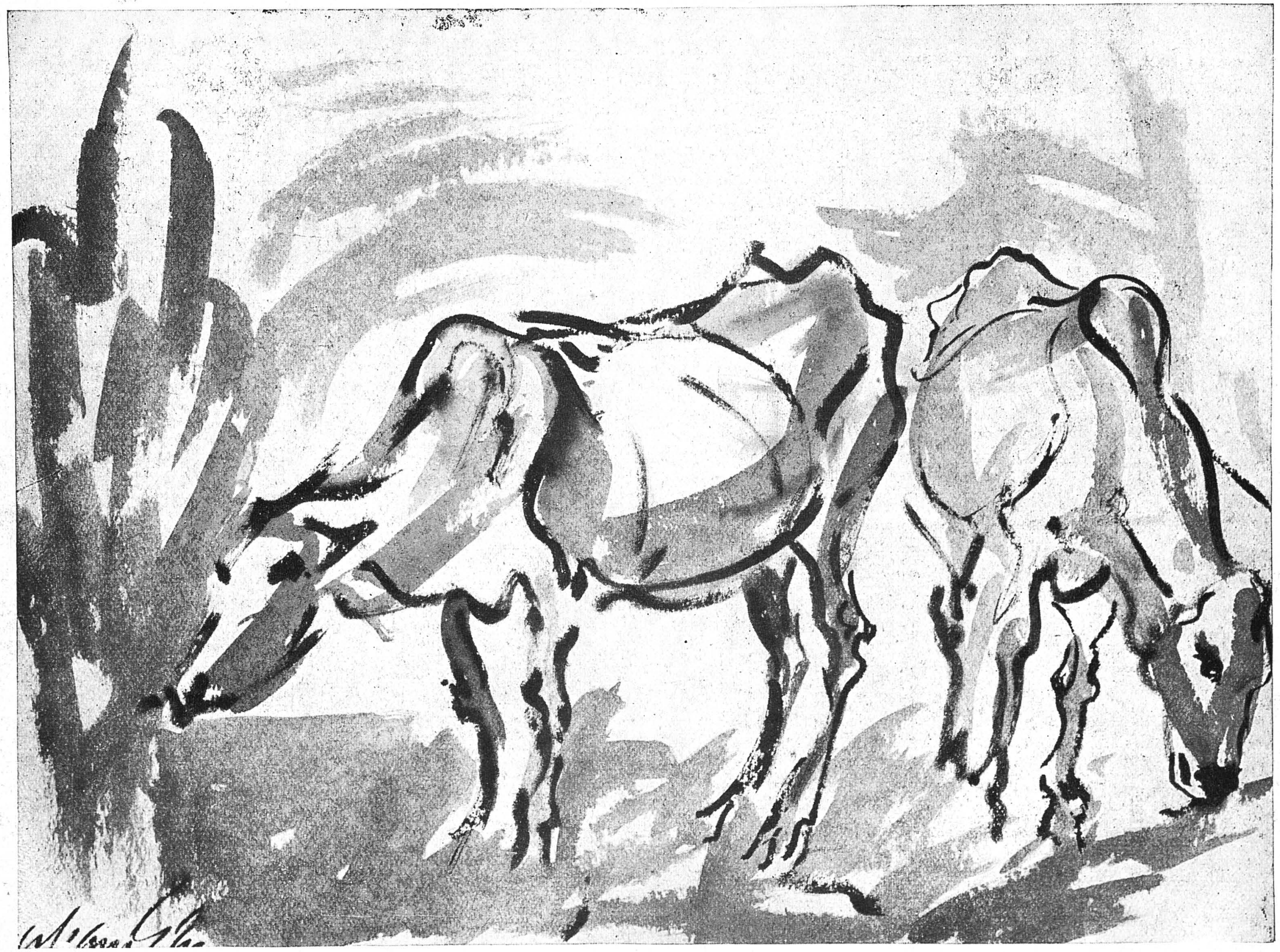
Abani did not find life easy when he got out of School. In the difficult days that followed, he received generous help from the late Dr. Braganca P. De Cunha and Mr. M.A.H. Ispahani, now Pakistan's Ambassador to U.S.A. In 1932, along with some artist friends of his, he organised the Young Artists' Union and later the Art Rebel Centre. In 1933 he became Assistant Secretary of the Academy of Fine Arts, Calcutta. He came over to Delhi in 1948 and at present teaches art in the Raisina High School and the Sarada Ukil School of Art.

Prizes have come his way though he is not the prize-hunting type. He was awarded the first prize at the Naini Tal Art Club Exhibition in 1928-29; again the first prize at the Academy of Fine Arts in Calcutta in 1933-34; he won the first prize for three successive years in the art exhibitions held at Bombay. He was awarded the Governor General's plaque for the best painting in 1949 at the 18th Annual All India Art Exhibition of the All-India Fine Arts and Crafts Society.

Abani Sen is master of several media; pencil and crayon, water colour and oil. His pencil and crayon portraits of old men and women published regularly in the *Banga Sri* and other magazines in the early thirties are sensitively drawn and full of character. He does not often work in these media nowadays. His brush drawings in Chinese ink are predominantly studies in rhythm. Devoid of the advantages of the full spectrum of colour, drawing automatically confines itself to essential contours, thereby tending towards abstraction. In these works, Sen's brush can record with eloquent economy the pose of startled deer, the rhythm of leaping antelopes. Sometimes he seeks curious effects

"Mother & Child — Abani Sen

Bathing — Abani Sen



Grazing —Abani Sen

and the drawing becomes, in its reversed registration of black and white, almost like a photographic negative.

Sen handles his water colour in different ways. The loose technique is his favourite. The paper surface is made wet first, so that the colour, when it is supplied, begins to flow. Tonal densities are manipulated by controlling the directions and concentrations of this flow. Well handled, this technique gains a great degree of spontaneity. In a remarkable picture of a buffalo, this technique is so well handled that the colour seeps into the paper and spreads on its surface in fine coruscations which brilliantly capture the effect of the rough hair of the animal. In another technique, the colour is held without flow by the areas where they are applied, their tonal density is unvarying whithin these areas and the effect is that of Japanese wash technique. A third technique is water colour with line work in pen and ink. The proportion of line work to coloured area is fairly high, giving the painting the texture of a photograph reticulated by Feininger. In all these cases, the native surface of the paper, either white or tinted, is utilised to bring out effects of sunshine and shadow with a remarkable anticipation.

Sen's wide range of sympathies find spontaneous expression in these water colours. Frogs heralding the monsoon with distended throats, lizards on the alert watch for flies beneath the glare of ceiling lamps, birds with their beautifully streamlined forms, enormous bulls bulging with muscles in every conceivable part of their anatomy, jaded cart horses from the urban areas—these friends of the animal world wander frequently into his canvases. In landscapes, the treatment of trees, especially of foliage, is invariably brilliant.

Their remarkable facility occasionally renders these studies slightly weak in structure. And as Sen seems implacably

determined to reserve for oil his weightier and more ambitious attempts, this defect does not ordinarily find a solution on its own plane. Something, however, does come to their rescue: their invariable humanity. Huts of a Bengali village, boats carrying hay floating on the river, infants asleep in sunlit porches or in the laps of their mothers, little children floating paper boats in streams, women at their various household duties: these are recurrent themes in Sen's work. Various types have emerged in full blooded form and colour in his paintings: the grass cutter from the rural areas, old peasant women, stone cutters at work on a road in Simla. In a picture like the *Unemployed*, Sen's humanity is given a sharp astringent flavour by implied social criticism.

It is in his work in oils that Sen's art gets its third dimension, in plastic quality as well as in depth of meaning. His intense, romantic, mythopoetic sensibility comes out in the choice of themes: fantastic, prehistoric animals: the first smile that rippled over the faces of Adam and Eve; lovers petrified by lava in some cataclysms of the past and emerging to the light today as fossils. Figures with enormous torsos and tiny heads, as in Henry Moore's *Figures in Red*, symbolising the dominance of organic strength and vitality haunt these canvases.

One most interesting feature about these oils is that Sen here makes a serious study of dimensional problems. The transferance of three dimensional reality on two-dimensional surface raises problems which have fascinated humanity since the dawn of time. For a really profound analysis of the many unsuspected phases of this problem one must read the works of Leo Katz. Here we are concerned with only the facet of it. In 'taking in' a picture, the visual experience can be solely the result of the activity of the roving eye, the glance going out, as it were, to reach a passive and static representation. However, in a higher type of construction, like the

Sketch at Simla — Abani Sen

A Bunglow, Simla — Abani Sen

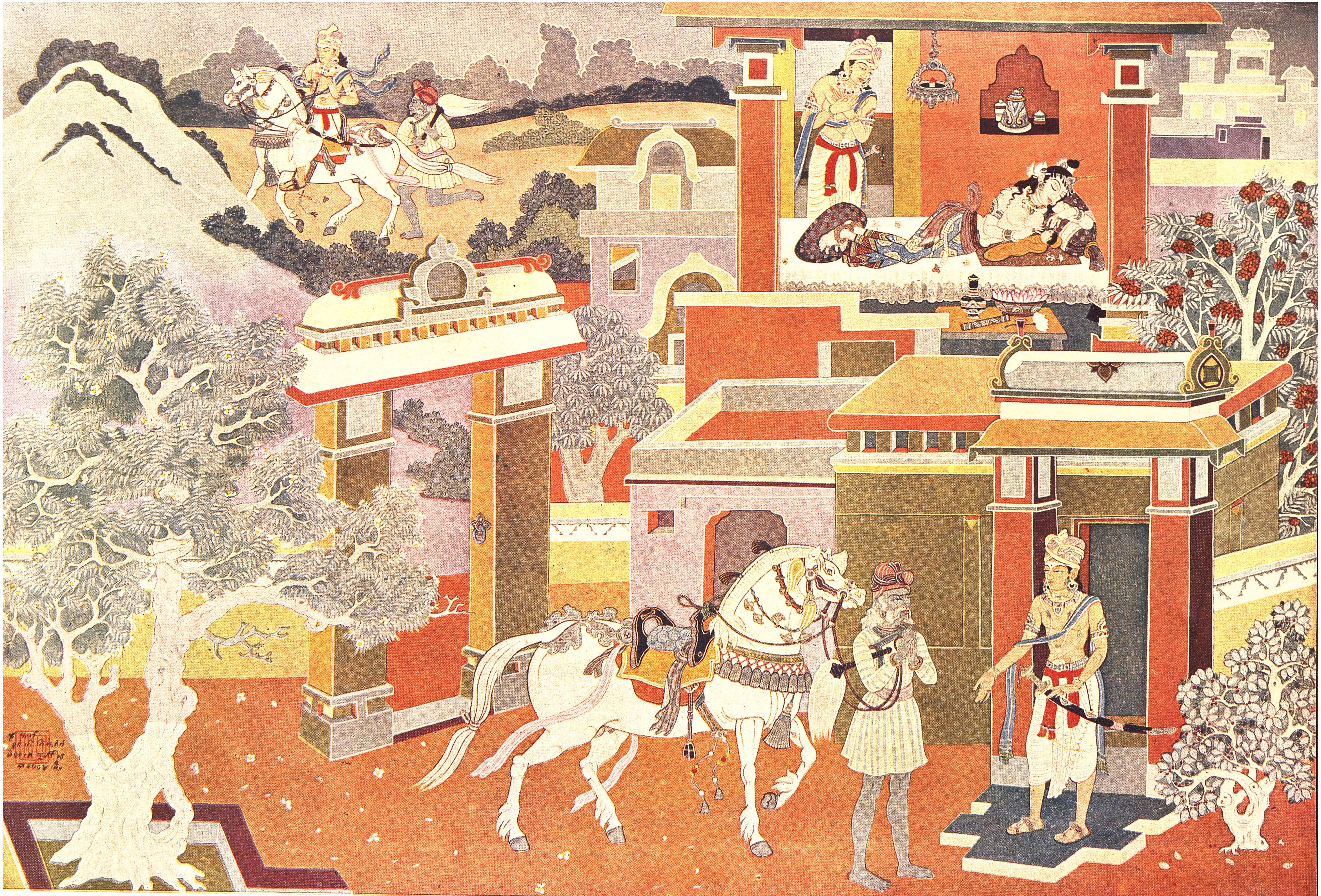
Marriage Procession — Abani Sen

works of Rembrandt for example, the visual experience can have the psychological 'feel' of a certain reciprocity. It is as if the represented forms swung themselves buoyantly out of the plane of the canvas and moved forward to meet our vision. Only an extremely well handled perspective can guarantee this type of visual experience. Briefly, we have this paradox. The represented forms occupy the plane of the canvas physically while, opitcally, they are inhabitants of a space, perforated or excavated behind the plane of the canvas to such depth as is indicated by the extent of perspective recession. Ordinarily, with the perspective lines receding towards a vanishing point in the depths of the picture, the visual experience becomes a sort of act of immersion, penetrating from the level of the canvas into the depths of the picture. This being the total situation, it becomes a very difficult task to give forms their forward buoyancy unless background is totally eliminated and the forms emerge in deeply stained colour from a surrounding darkness. Rembrandt used this technique. Where however a background with some degree of perspective recession exists, the problem becomes more difficult. Sen solves it by optically retaining his deepest visual level on the plane of the canvas. This is a difficult analysis to make. As background and perspective do exist, there is, to that extent an undeniable optical perforation of the plane of the canvas. But when the eye has reached the deepest optical level, mind should strive to equate it in terms of the physical level of the canvas. If then it is felt that even this depth is contained on the plane of the canvas it becomes easy to experience the represented forms in the foreground as a sort of projected realities occupying the middle space between the canvas and the retina.

Very recently, Sen has been experimenting in a new style. Inspired by memories of Bengal's folk art, it is yet quite different in its schematisation of forms. A child's lost vision of the world emerges to the surface again in these paintings

which are decorative in theme and treatment. The colouring is fresh and gay. The treatment is flat. The forms are reduced to an extreme simplicity. And yet these slight fragile constructions are superbly evocative of splendid pageants and spectacles, the bride departing from her home with her retinue, an elephant procession moving in slow stateliness down the highway.

Sincere, industrious, explorative, Sen can be relied upon to give always to the practice of art an intense unremitting dedication.



"Prince Sidhartha leaving home"

Kripal Singh

NOTES & NEWS

19TH ANNUAL ALL INDIA ART EXHIBITION:

The 19th All India Annual Art Exhibition of the Society was held from the 23rd February to 25th March, 1950. His Highness Maharaja Mohun Shumshere Jung Bahadur Rana, Prime Minister and Supreme Commander -in-Chief of Nepal performed the inaugural ceremony of the Exhibition on February 23rd. Exhibits were received from all parts of India including Ahmedabad, Ajmer, Allahabad, Bareily, Banaras, Bhavnagar, Bombay, Calcutta, Delhi, Hyderabad, Indore, Jubbalpore, Kanpur, Kashmir, Lucknow, Madras, Mysore, Nagpur, Poona, Rampur, Santiniketan, Simla and Ujjain. Total number of entries received exceeded 700 out of which 392 were exhibited, on the recommendation of the Selection Committee, representing 246 artists. The Exhibition was fully represented by every school of thought, media and technique. The collection of works, this year, was made through the different Provincial Art Schools both Government and Public, and also through the Art organisations and Regional Committees of the Society working in the various Provinces and States. A Judging Committee composed of three experts, two of whom were elected by the Regional Committees of U. P. and Madras, awarded the following prizes on behalf of the Society:—

1. For the Best Exhibit in Oriental Style: Rs. 200/-
   "Bharat Carrying Rama's Sandles" —Kripal Singh Shekhawat (Santiniketan)

2. ,, the 2nd Best Exhibit in Oriental Style: ,, 100/-
   "Autumn" —Ishwar Dass (Lucknow)

3. ,, the Best Mural Painting in any Medium: ,, 200/-
   "Ramayan Gan" —Kamalaranjan Thakur (Calcutta)

4. ,, the 2nd Best Mural Painting in any Medium: ,, 100/-
   "Elephant Procession" —Nilima Dey (Calcutta)

5. ,, the Best Portrait in any Medium: ,, 200/-
   "Yellow Flowers" —Biren De (Delhi)

6. ,, the Best Figure Composition in any Medium: ,, 200/-
   "The Sawyers" —Abani Sen (Delhi)

7. For	the Best Sculpture in the Exhibition: "Age"	—M.K. Kolhatkar (Baroda)	Rs. 200/-
8. ,,	the Best Landscape in any Medium: "Snow in Nainital"	—G.M. Hazarnis (Bombay)	,, 200-/
9. ,,	the 2nd Best Landscape in any Medium. "Where once the Kings reigned"	—B.Dass Gupta (Delhi)	,, 100/-
10. ,,	the Best Pastel Work in the Exhibition: "Portrait"	—K.C. Rajeswaran (Madras)	,, 100/-
11. ,,	Dunn & Zuckerman Prize; For three dimensional Painting in any medium on an Indian subject depicting Political, Economic or Family Life "In Tune with Nature"	—D. Badri (Delhi)	Art Materials according to artist's choice.
12.	by the Discretion of the Judging Committee:		
	"Summer Well"	—Sailoz Mookerjea (Calcutta)	Rs. 200/-
	"Indian Village"	—G. Sudarsan (Madras)	,, 100/-
	"Village Life"	—S.B. Palsikar (Bombay)	,, 100/-
	"Two Sisters"	—Haren Dass (Calcutta)	,, 100/-

PERIODICAL EXHIBITIONS :

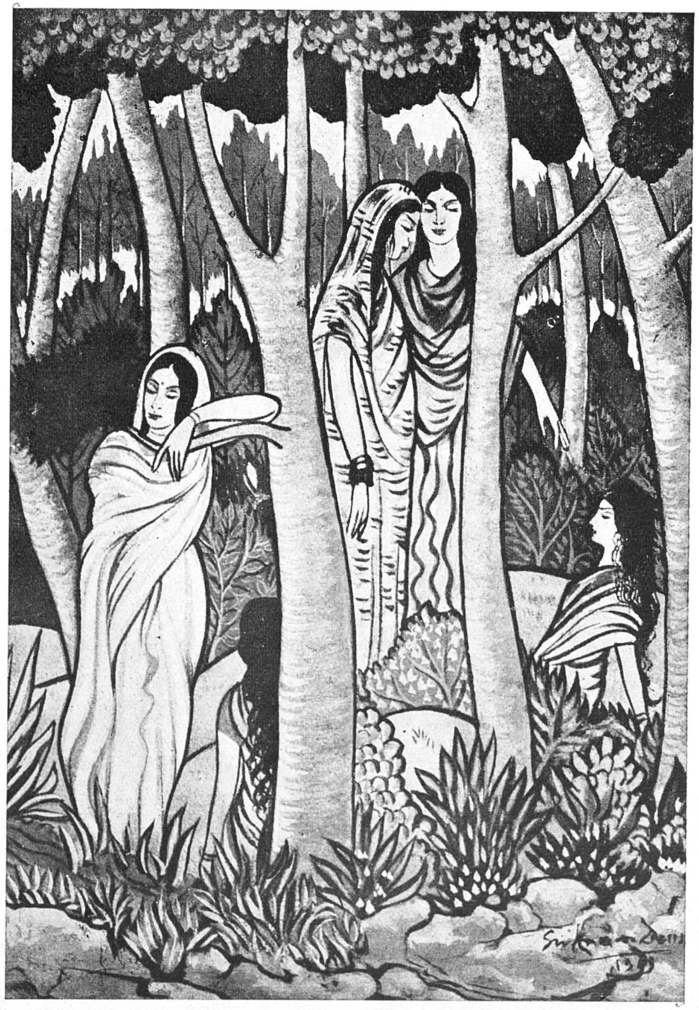
The Society organised the following periodical Art exhibitions since January 1950 :—

1. Arts and Crafts exhibition by Services Hospital Patients of the Indian Red Cross Society. The exhibition was opened by General K. M. Cariappa, C-in-C, Indian Army, on January 3.

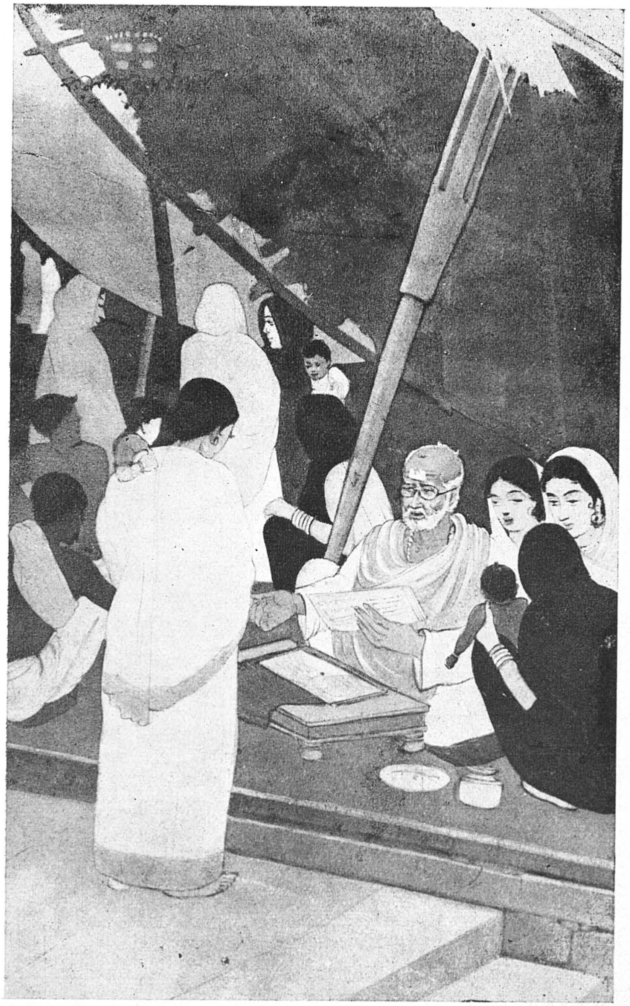
2. An exhibition of Paintings and Drawings by Shri Bhabani Charan Gue and the students of the Mayo College, Ajmer was opened by the Hon'ble Rajkumari Amrit Kaur, on January 12.

3. Exhibition of Paintings by Prof. Chang Dai-Chien, one of the most famous artists of China, was organised under the joint auspices of the Sino-Indian Cultural Society in China and the All-India Fine Arts and Crafts Society on Monday, the 16th January. The exhibition remained open to the public until the 21st of January.

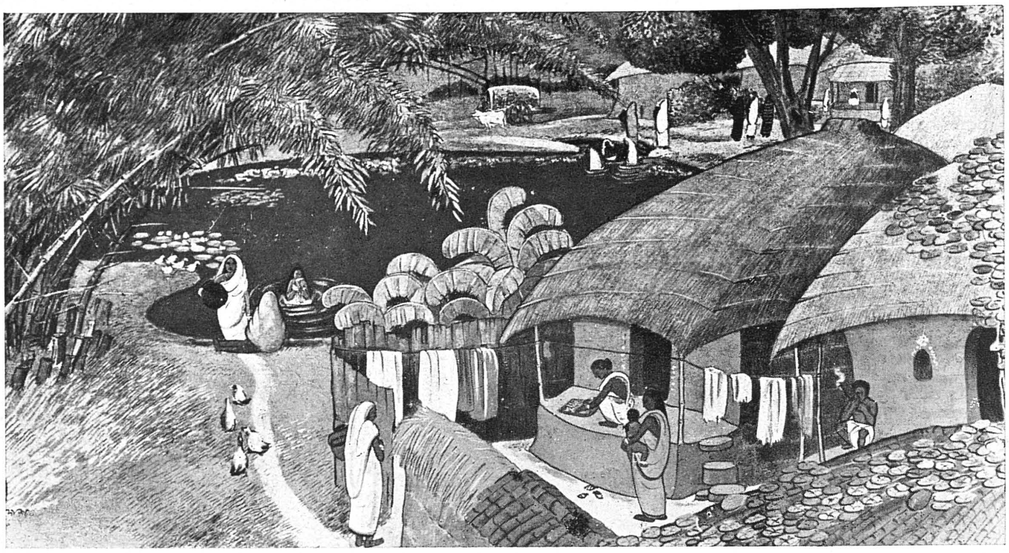
4. Exhibition of Paintings by the well-known artist Shri Asit Kumar Haldar, former Principal of the Government School of Arts and Crafts, Lucknow,



"Spirits of the Forest". Sukumar Deuskar
(Indian Art Exhibition in Kabul.)



"Kashir Ghat" Kamalaranjan Thakur
(19th Annual All-India Art Exhibition.)



"My Sweet Bengal" Arup Das

(19th Annual All-India Art Exhibition.)

"Dream Palace" Sushil Kumar Mukharji

(19th Annual All-India Art Exhibition.)

was opened by Pandit Jawaharlal Nehru, Prime Minister of India, on the 22nd January.

5. Madanjeet's exhibition of Photographs was arranged on the 30th January for a private view by the Prime Minister, Pandit Jawaharlal Nehru.

6. Exhibition of Arts and Crafts by Sreemati Tagore and other artists of Rachana was opened by the Hon'ble Shri G. V. Mavalankar, on February 1. The exhibition continued for a week.

7. 19th Annual All India Art Exhibition of the Society. From 23rd February to 25th March.

8. Arts and Crafts exhibition of Delhi Schools organised by the Director of Education, under the auspices of the Society, was opened on the 28th March by Shri Shankar Prasad, Chief Commissioner of Delhi.

9. Exhibition of Photographs by the members of the Camera Society of Delhi was opened on the 15th April, by the Hon'ble Dr. B. V. Keskar, Deputy Minister, External Affairs.

10. General K. M. Cariappa, C-in-C, Indian Army, opened an exhibition of Paintings and Drawings by the French artist, Madame Sophie Mocepan, on the 23rd April. It continued upto 29th April.

11. An International Photographic exhibition was organised by the Camera Society, New Delhi and the U. P. Amateur Photographic Association, Lucknow, under the auspices of the Society from May 6 to May 12. The exhibition was opened by the Hon'ble Shri N.V. Gadgil.

12. Exhibition of Paintings and Drawings by Shri Aditya Swarup Bhatnagar, was organised by the Hindusthan Scout Association, under the auspices of the All-India Fine Arts & Crafts Society. The exhibition was opened by the Hon'ble Dr. B. V. Keskar on May 20.

13. The Society organised a Summer Exhibition with the paintings donated by the artist-members of the Society for the benefit of the Building Fund of the National Gallery of Contemporary Indian Art.

The Society organised 23 exhibitions in all during the last session (beginning from August 1949 to July 1950), including the 19th Annual All India Art Exhibition. Over 10,000 people visited these exhibitions during the period under review and the Society has been able to help the artists by sale of their pictures to the extent Rs. 30, 000/-.

THE TRAVELLING ART EXHIBITION, 1950:

The 1950 Travelling Art Exhibition organised by the All-India Fine Arts & Crafts Society visited Patna, Ootacamund, Jabalpur, Rajkot and Ahmedabad during the period under review.

At Patna the Travelling Art Exhibition was organised simultaneously with the Sixth Annual All-India Art Exhibition of the Shilpa Kala Parishad. The exhibition was opend at the Lady Stephenson Hall, on the 3rd April by Shri Sarangdhar Sinha, Vice-Chancellor, University of Patna. The Exh bition came to a close when H. E. Shri M. S. Aney, Governor of Bihar, gave away the prizes for the best paintings, on the 9th April. Speaking on this occasion His Excellency paid a tribute to the All-India Fine Arts & Crafts Society, for taking art to the four-corners of the country.

H. E. the Maharaja of Bhavnagar, Governor of Madras, while declaring open the Travelling Art Exhibition at the Culture Centre, Indian Union Club, Ootacamund, on the 20th May said, "I have heard of this Travelling Art Exhibition sponsored by the All-India Fine Arts & Crafts Society, and I would like to pay my tribute to them for the great service they are doing for our country's culture."

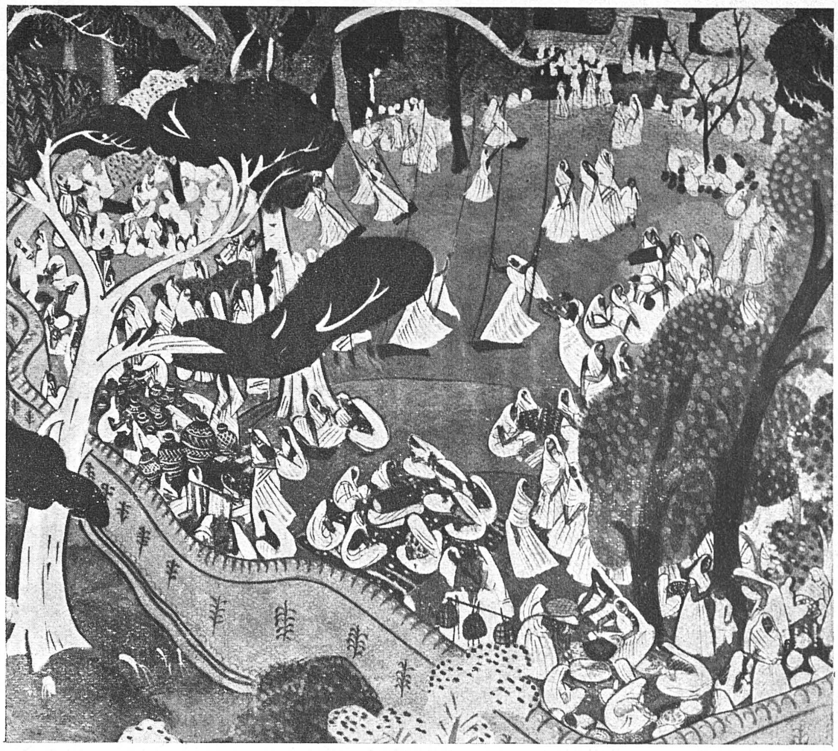
At Jabalpur the Exhibition was opened by the Hon'ble Shri Agnibhoj, on the 24th June 1950, who in declaring the Exhibition open welcomed the move taken by the All-India Fine Arts & Crafts Society for developing aesthetic taste among the people of the country by such Exhibitions.

A Regional Committee of the Society was formed at Jabalpur with Seth Govind Das, M. P. as President and Shri S. K. Das, as Secretary.

The Travelling Art Exhibition was invited by the Saurashtra Kalamandal at Rajkot. The exhibition was opened by His Highness the Maharajah of Dhrangadhra, Rajpramukh of Saurashtra, on the 12th July and continued until the 22nd.

Regional Committee has also been formed at Rajkot.

The Travelling Art Exhibition has now moved to Ahmedabad where the Exhibition has been invited by Kala Darshan of Ahmedabad.



"Tij Festival" Makhan Dutta Gupta

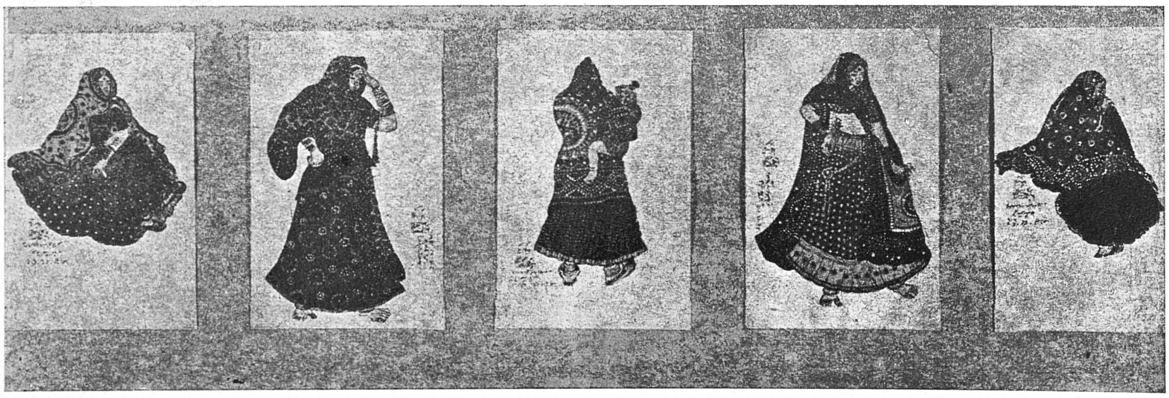
(19th Annual All-India Art Exhibition.)

"Bharat Carrying Rama's Sandles" Kripal Singh

(19th Annual All-India Art Exhibition.)

"Reverie" Sukumar Bose

(19th Annual All-India Art Exhibition.)



"Colourful dresses of Rajputana ladies" Indra Dugar

(19th Annual All-India Art Exhibition.)

At all these places where the Travelling Art Exhibition was held it drew a very large crowd of people which justifies the necessity of such exhibitions to make our countrymen more and more interested in the art movement of the country and make them art-conscious. Mr. Anil Roy Choudhury, Secretary of the Society, is conducting the Travelling Art Exhibition.

The Society is grateful to the Railway Board for allowing Railway concessions and for affording all necessary facilities in the movement of the exhibition from place to place.

CENTRAL ADVISORY COMMITTEE ON ARTS :

The first meeting of the Central Advisory Committee on Arts (Bharat Kala Samiti) was held on the 8th April under the Chairmanship of Dr. Tara Chand, M.A., D. Phil. (Qxon), Secretary, Government of India, Ministry of Education. Out of the 15 members the following were present:—

1. Dr. Tara Chand (Chairman)
2. Prof. O. C. Gangoly
3. Sri K. Madhava Menon
4. Sri Barada Ukil
5. Sri R. N. Chakravorty
6. Sri D. P. Roy Choudhury
7. Sri N. P. Chakravorty
8. Sri G. Venkatachalam
9. Sri V. S. Masoji
10. Sri R. M. Raval
11. Sri N. C. Metha
12. Dr. V. S. Agarawala
13. Sri P. N. Kirpal (by special invitation)
14. Mrs J. K. Asghar (Liaison Officer)

Earlier, the Chairman pointed out that this Advisory Committee would function in the nature of an interim body to advise the Government with regard to the Art activities in the country until the Government's intention to set a National Cultural Trust is materialised.

The Central Advisory Committee on Arts is to be known as the "BHARAT KALA SAMITI" and it should be composed of 15 members of whom 3 would be officials appointed by the Government of India, of the remainder seven members should be practicing artists and 5 artcritics.

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The first Committee was to function for a period of three years after which a third of the members excluding Government Nominees would retire by rotation at the end of every three years. The method of refilling the vacancies would be decided by the Committee after it had functioned for a year or two. The objects of the Bharat Kala Samiti are:—

(i) Organisation of Central Art School, Art Galleries and Central Exhibitions including acquisition of objects of Art;

(ii) Fostering international contacts in respect of art through exhibitions, exchange of personnel as well as objects of Art;

(iii) Organisation of Central Libraries on Art;

(iv) Recognition of local Art Bodies;

(v) Organisation of Conferences on Art, Lecture Tours in the country and abroad and the publication of Art Books and Journals, Albums, etc.

The Committee did not consider it advisable to appoint any larger body and decided for the present to function as the Central Art Organisation envisaged in resolution No. III of the All India Art Conference held in Calcutta, in August 1949. The question of standardisation of Art Diplomas in accordance with the syllabus laid down by the All India Board of Technical Studies in Applied Arts was discussed and it was decided that the question should be taken up again for consideration when the members are supplied with full details of the Syllabus prescribed by the All India Board of Technical Studies. With regard to the question of audio-visual aids to education, a Sub-Committee of three members was appointed to collect detailed information and relevant material of such work from the provinces and specify the kind of material that the Samiti should prepare for its Scheme. A Special Sub-Committee of 7 members was appointed to make recommendaiions with regard to the publication of Art Albums, Folders, Picture Postcards, etc. With regard to the question of creating Artists Travelling Fellowship Fund, it was decided that 8 Scholarships should be awarded to artists of merit for specified work in India including regional survey and in exceptional case abroad. The Special Sub-Committee which met on the 9th April, decided to publish Seven Portfolio of Pictures, 12 each, as following:—

1. Rajasthani Paintings. 2. The Himachal Paintings.

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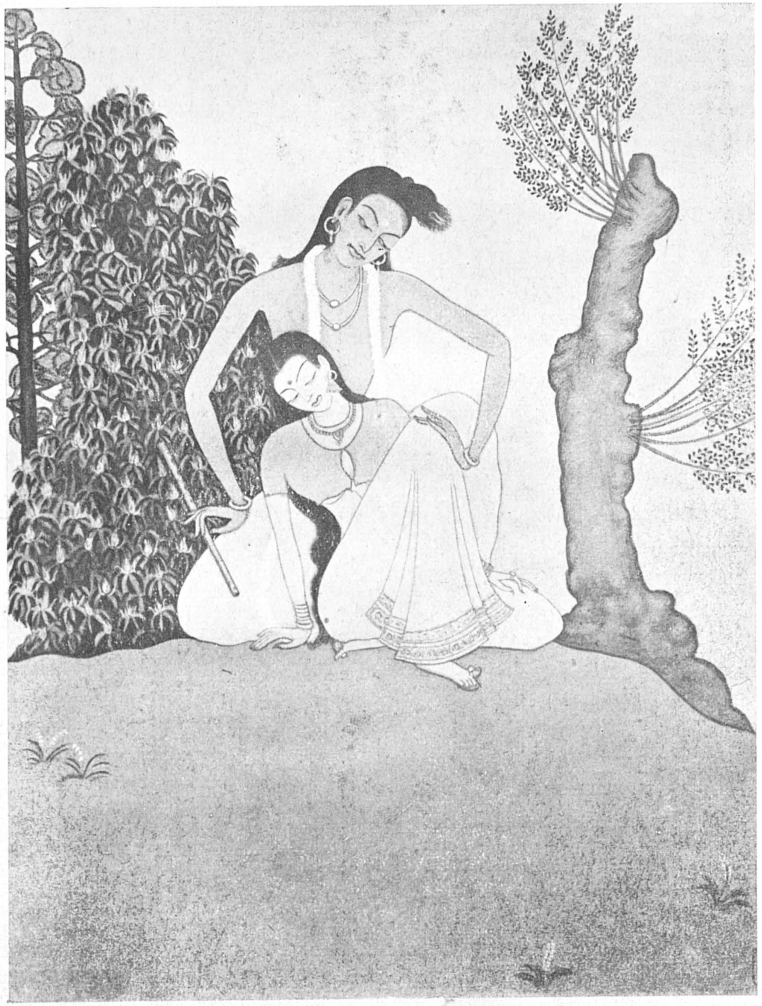
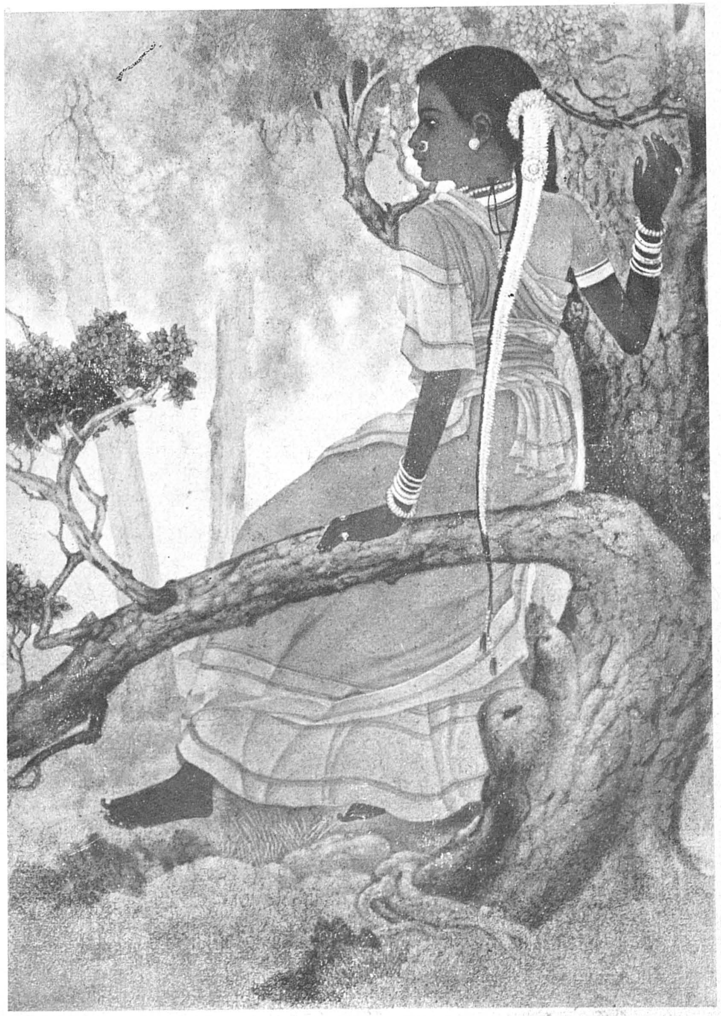
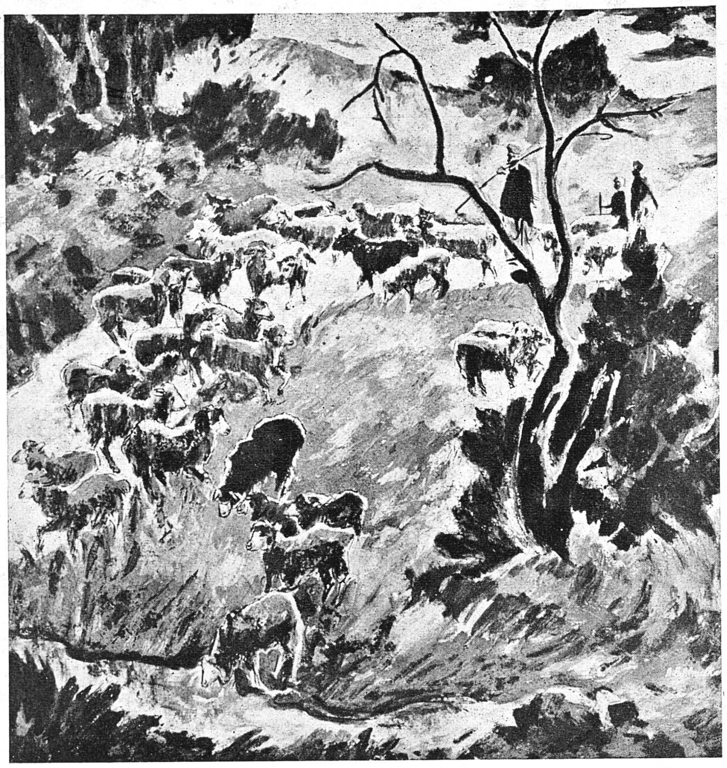




"The Penitence of Krishna" Mrs. Roma Mukherji

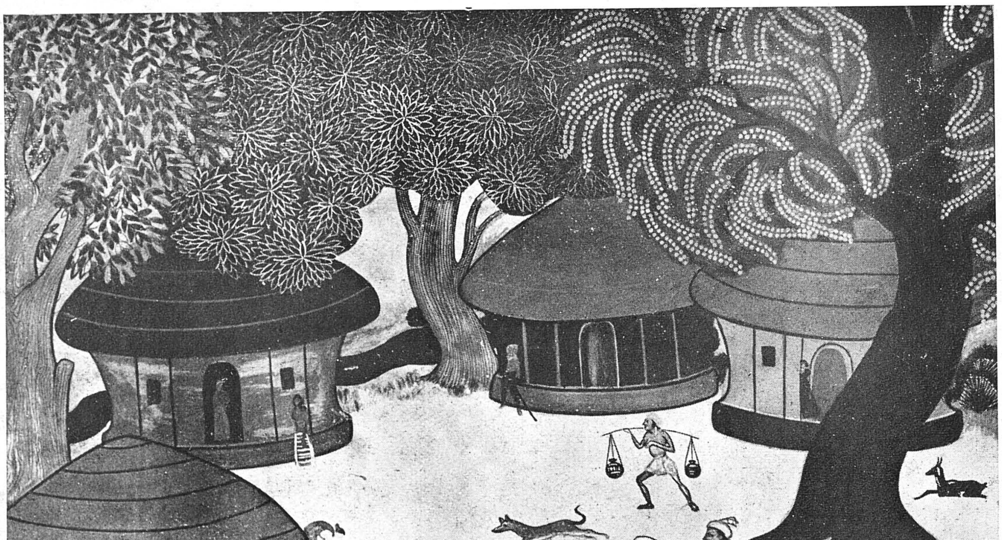
"South Indian Beauty" B.N. Jijja

(19th. Annual All India Art Exhibition)



"Homeward Bound'

—A.A. Almelkar



"Indian Village" —G. Sudarsan

(19th Annual All India Art Exhibition

3. Moghal Paintings.
4. Sculptures.
5. Bronzes.
6. Fresco Paintings.
7. Modern Paintings. (in two albums of six pictures each)

It was decided by the Special Sub-Committee that the highest priority should be given to one Album of Old Paintings and one Album of Modern Paintings to be taken up simultaneously.

"ART NEWS":

The "Art News" which until December last was published as a monthly Art bulletin of the Society is being published bi-monthly since the beginning of the current year. This decision to publish the "Art News" once in two months has been made owing to unavoidable circumstances. As soon as situation improves the "Art News" will be published monthly as before.

PORTFOLIO OF PICTURES:

The Council of the Society has decided to revive the publication of Portfolio of Pictures. The first number of this new series of the Portfolios will contain 12 coloured reproduction of paintings by different well-known Indian artists and will be out some time in the month of September. Each reproduction is kept loose to enable the reproductions to be used by a number of people interested in Art simultaneously. The reproductions are also properly mounted, so that they may be framed for Drawing-room or other purposes. The price has been kept to its minimum to ensure large circulation.

GOVERNING BODY OF THE SOCIETY FOR 1950-51:

The 19th Annual General Meeting of the Society was held on March 27, 1950. In the absence of the President Sir Ushanath Sen, Mr. K. R. K. Menon was voted to the Chair. Election of the Office-bearers and members of the Governing Body (the Council) of the Society was made as below :

President : Sir Ushanath Sen

Vice-Presidents :

Dr. Amara Nath Jha — Mr. Rathindra Nath Tagore

Mr. D. P. Roy Chowdhury
Dr. N. P. Chakravorti
Dr. B. P. Pal
Mr. M. S. Randhawa, I.C.S.
Mr. G. D. Sondhi

Chairman : Mr. K. R. K. Menon
Vice-Chairman : Mr. P. N. Kirpal

Hon. General Secretary : Mr. Barada Ukil
Hon. Treasurer : Mr. J. D. Tytler
Secretary : Mr. Anil Roy Choudhury

Hon. Joint Secretaries :

Mr. D. Badri
Mr. K. K. Nair

Members of the Council :

Mr. R. N. Chakravorty
Dr. Stella Kramrisch
Mr. N. M. Kelkar
Mr. J. S. Lall, I.C.S.
Mr. Mukandi Lal
Mr. V. R. Chitra
Dr. Kaumudi
Mr. Biswanath Mukerji
Mr. Susil Sarkar
Mrs. Amba Prasad
Mr. N. C. Bhattacharyya
Sardar G. C. Singh
Mr. J. T. Hughes
Mr. P. Narayanan
Mr. J. K. Cowley
Mr. K. M. Dhar
Mr. Y. Dayal
Mr. Onkar Nath
Mr. Sukumar Bose
Mr. Abani Sen
Sardar S. G. Thakur Singh
Mr. Y. Pandya

Regional Committee Representatives :

Mr. A. Brechna (Afghanistan)
Mr. B. Sen & Mr. Iswar Dass (Lucknow)
Mr. K. C. S. Paniker (Madras)
Mr. Prodosh Das Gupta (Cal-Group)
Mr. M. Veerappa (Mysore)
Mr. Nagesh Yawalkar (Bombay)
Mr. S. Deuskar (Hyderabad)
Mr. Sambhunath Sil (Rupa-Yani)
Mr. Azmat Ullah Khan (Rampur)
Mr. D. R. Choudhury (I. A. School)
Elia Raja Kollengode (Ootacamund)

Government of India Nominees :

Mr. K. R. K. Menon
Secretary, Ministry of Finance.
Mr. S. A Venkataraman, I.C.S.
Secretary, Ministry of Industry & Supply.
Mr. P. N. Kirpal, Dy. Secretary,
Ministry of Education
Mr. S. K Banerji, I.C.S., Dy. Secretary,
Ministry of External Affairs.

Delhi Administration :

Mr. S. S. Mathur, Director of Education.

"Shesha-Shai"

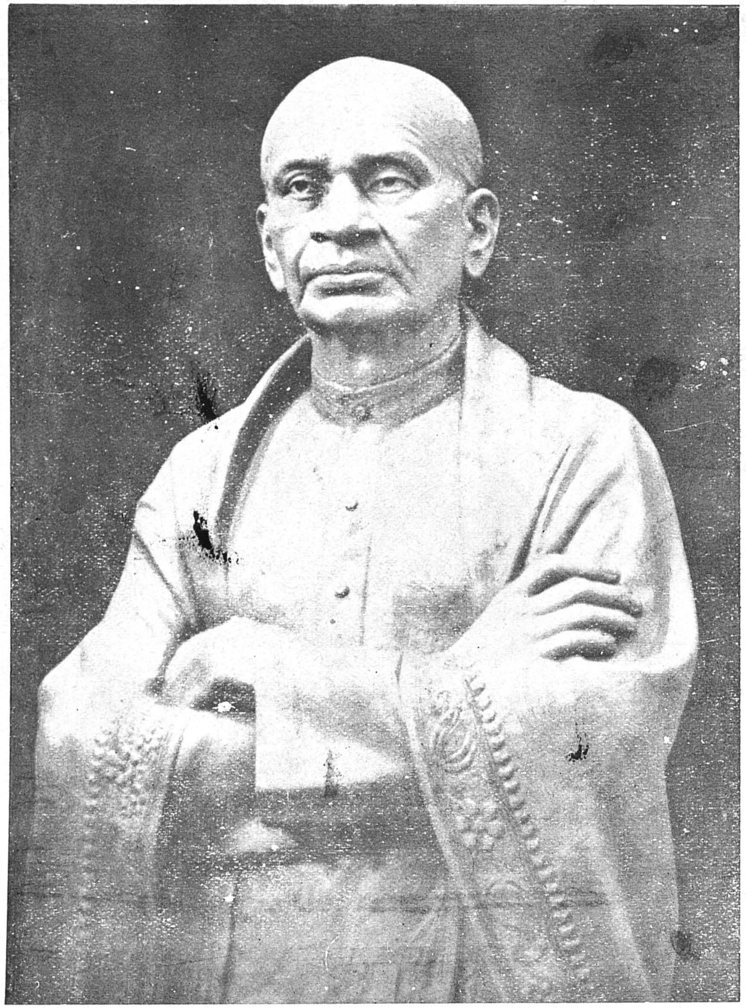
V. B. Smart

(19th. Annual All-India Art Exhibition)

"Royal Retinue"

Mrs. Cumi Dallas.

(19th Annual All-India Art Exhibtion.)



"Our Sardar" G.M. Kolhatkar.

(19th Annual All-India Art Exhibition)

"Silpi" K. Srinivasalu.

(19th Annual All-India Art Exhibition.)

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Managing Editor—Barada Ukil

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